



CURWEN EDITION

folk
songs
of
many
lands

COLLECTED BY
J.SPENCER CURWEN
Vocal Edition

Folk Songs of Many Lands

Collected by
J. SPENCER CURWEN
The words by Florence
Hoare, John Guard, Kate T.
Sizer, George Bennett, etc.
The accompaniments by
PERCY E. FLETCHER

Thirty-five of the songs have been selected,
arranged, and edited with guitar accompaniment by
John Gayall, in *Folksong and Guitar* (Curwen
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PREFACE

THREE has been a good deal of discussion lately as to the nature of a folk-song. Is it a song of "communal origin" built up by a succession of singers, originating nowhere, bearing no name, impersonal and evolved? Or is it any popular song that has staying power, that has been in the mouths of the people for say a hundred years, a song that is simple and artless, but which, whether a name is attached to it or not, was undoubtedly first the work of a conscious or unconscious musical artist?

I have waded through a great many prefaces to collections of French, German, Scandinavian, and other folk-songs, but have never found a statement of the "evolved" origin of the folk-song such as is upheld at the present time by some collectors in England. The only place where I have discovered this idea is in a work of fiction—the popular little German story "Immensee", by Storm. One of the characters in this book, after singing a folk-song and being asked who wrote it, says of folk-songs generally:—

"Sie werden gar nicht gemacht; sie wachsen, sie fallen aus der Luft, sie fliegen über Land wie Mariengarn, hierhin und dorthin, und werden an tausend Stellen zugleich gesungen. Unser eigenstes Thun und Leiden finden wir in diesen Liedern; es ist, als ob wir Alle an ihnen mitgeholfen hätten."

"(They are not made; they grow, they fall from the air, they fly over the country like gossamer-threads, hither and thither, and are at once sung in a thousand places. We find in these songs our inmost deed and suffering; it is as if we had all helped to make them.")

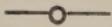
Topsy, as we all know, grew, she was not made. And this is like Storm's folk-song. I do not know if this pretty idea will help the case for those who talk of "communal origin". But of one thing I am sure. The charming melodies in this book, full of formal beauty, of daintily curved tonal lines, of haunting rhythms and cadences that carry forward the interest, are the work of men and women who, whether they knew the fact or not, were artists. These tunes were composed for the people, not by the people. The idea that from an amorphous condition these melodies were gradually moulded into shape by being handed from one untutored singer to another is to me unthinkable. Popular use deteriorates melodies, it does not shape them.

The collection of these tunes has occupied me for several years. The reader and singer will be interested to notice to what extent national characteristics peep out in these melodies—the reserve and depth of the north, the gaiety of the south. The question whether the folk-song is more the expression of joy or of sadness can also be studied in these pages. It is well also to be reminded how amid the large modern political divisions of Europe the lesser nationalities of the past preserve their soul in song.

As British and Irish folk-songs are in so many collections, I have omitted them in this volume.

J. S. C.

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FOLK SONGS OF MANY LANDS

1. There came a little stranger

FLORENCE HOARE

Old French Carol

Rather slowly M. \dot{d} - 72

Lah is G. { l . s | m . r : m : l . s | m . r : m : | re : m : - }

{ l : : l | m : - . m : t . d | r : r : l . t | d : - . r : t . d | l : : - . l |
 : l | d : - . d : s e , l | l : s e , b a , s e , l : - . b a , s e , m | l : : - . l |

1. There came a lit - tle stran - ger, No-el, No-el, Christ is born! To
 2. The ox - en were re-clin - ing, No-el, No-el, Christ is born! The
 3. So migh - ty, yet so low - ly, No-el, No-el, Christ is born! The

{ m : - . m : t . d | r : r : l . t | d : - . r : t . d | l : : - . l |
 { d : - . t : l . s | f : f : f . f | m : l : s e , s e , l : : - . l . s |

shel - ter in a man - ger, No-el, No - el, Christ is born! The
 star a - bove was shin - ing, No-el, No - el, Christ is born! With -
 Babe was Lord most ho - ly, No-el, No - el, Christ is born! Now

{ t : - . t : t . t | d : t : d | r : - . d : t . l | l : s e , l |
 { f . m : r . m : f . s | l : s e , f : m | f : - . m : r : r e , m : - : l . s |

man - ger was a pal - ace, The era - dle was a throne, And
 out in peaceful mea - dows There stood a wond'ring throng, No
 bring we love for in - eense, And joy for hearts for-lorn, His

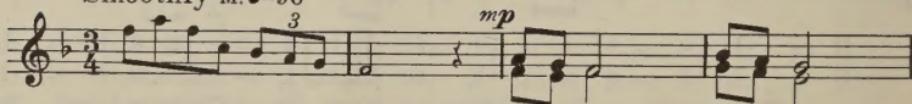
{ t : - . t : t . t | d : t : d | m : - . r : d : t | l : : - |
 { f . m : r . m : f . s | l : s e , l | f : - . f : m : r : d : - |

sa - ges bent be - fore it To wor - ship Christ a - lone.
 night could hide the glo - ry, No door shut out the song.
 star a - bove is shin - ing, A - wake for Christ is born!

2. Far away o'er the sea

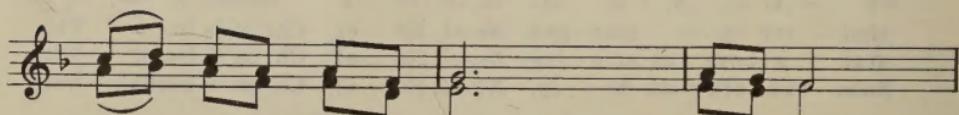
A. J. FOXWELL

Old French

Smoothly M. $\text{♩}=96$ 

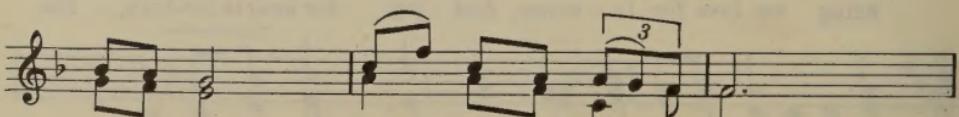
Key E $\left\{ \begin{matrix} d' & m' & d' & s & : f & m & r & : r \\ : & : & : & : & : & d & . & : d \\ & & & & & t & . & : d \end{matrix} \right\}$

1. Far a-way o'er the sea,
2. Then a-gain, as a child,



$\left\{ \begin{matrix} s & .l & : s & .m & : m & .d & r & : : & m & .r & : d & : : \\ m & .f & : m & .d & : d & .l & t & : : & d & .t & : d & : \end{matrix} \right\}$

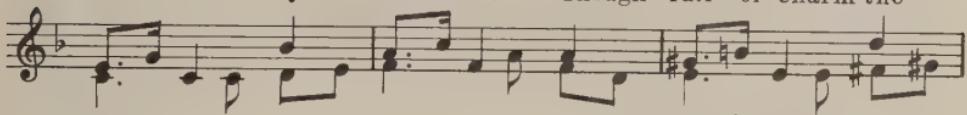
Where all a-round is fair, Sun-ny skies
Through flow'ry meads I stray, Of my hopes



$\left\{ \begin{matrix} f & .m & : r & : & s & .d' & : s & .m & : m & r & : d & | d & : : & : \\ r & .d & : t & : & m & : m & .d & : s & . & d & | d & : : & : \end{matrix} \right\}$

smile on me, While fra-grance fills the air.
oft be-guiled, Yet hap-py in-my play.

Yet my heart with - in me burns, When ling'ring thought to
All the beau - ty now I see Though full of charm the

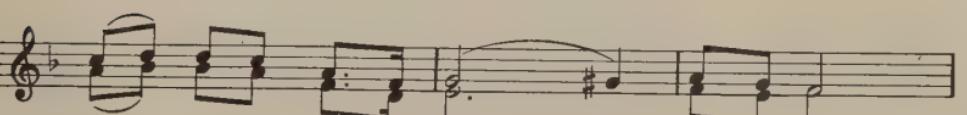


{t, .,r :s, :f | m .,s :d :m | rese ..t :m :r' }
{s, :- .s, :l, .t, | d :- .m :d .l, | t, :- .m :ba .se }
Yet my heart with-in me burns, When ling - 'ring thought to
All the beau - ty now I see Though full of charm the

home re-turns,
view may be,



{d' .,m' :l | Key E. | f .m :r :— }
{l :- .d' :l, .s | fd .t, :d :— | r .d :t, :— }
home re-turns, When a-gain, like a dream,
view may be, Can-not give full de-light,



{s .l :l .s :m .,d | r :— :re | m .r :d :— }
{m .f :f .m :d .,l, | t, :— :— | d .t, :d :— }
Sweet mem'ries I re-call, While on Time's
Like that re-mem-ber'd scene, Where the hours,

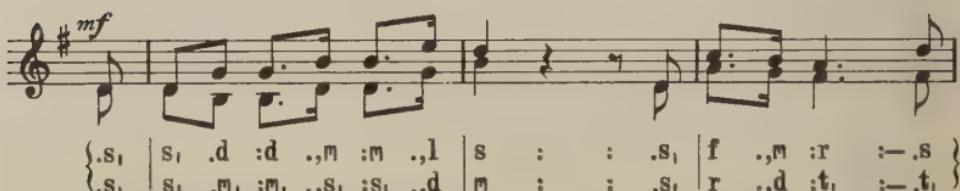
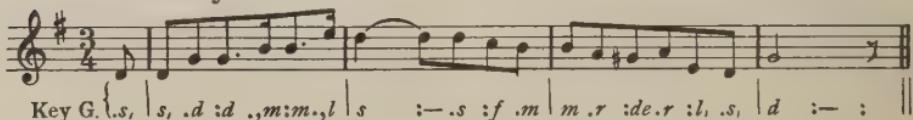
rit.



{f .m :r :— | s .d' :s .m :m .r :d | d :— :— }
{r .d :t, :— | m :m .d :l, :— d | d :— :— }
roll-ing stream Loved sha-dows soft - ly fall.
ev - er bright, Stored life with joys se-rene.

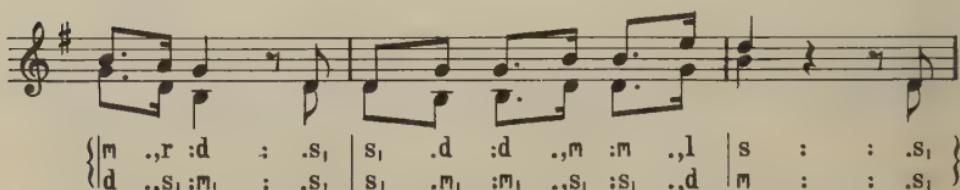
3. My Normandy

FREDERIC BERAT

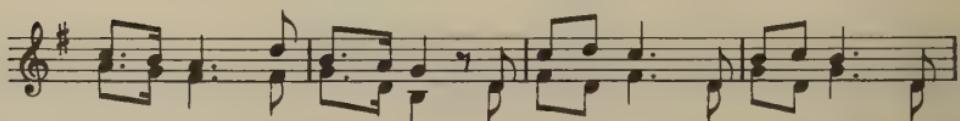
Moderately slow M. $\frac{3}{4}$ - 80

1. When hope her cheer-ing smile sup-plies,
 2. I've seen Hel - ve - tia's flow -'ry fields,
 3. There is an age in all our lives,

And win - ter flies far,
 Its cot - ta - ges, its
 When ev - 'ry dream must



far a - way; Be -neath, dear France, thy beau - teous skies, When
 i - cy hills; And It - a - ly, thy sky so clear, And
 lose its spell; An age in which the soul re - calls The



spring becomes more sweet and gay; When nature's dressed a -gain in green, The
 Ven - ice, with her gon - do - lier. In greeting thus each foreign part, There's
 scenes o'er which it loved to dwell; When e'en my muse shall si - lent prove, Per -

{ r .m :r :— .s, | d .r :d :— .s, | s, .d :d ,m :m ,l }
 { f, .s, :f, :— .f, | m, .f, :m, :— .s, | s, .m, :m, .s, :s, .d }
 swallow to re - turn is seen; I love a - gain the land to
 still one land most near my heart; A land most cher-ished, loved by
 haps des-pise these songs of love, 'Tis then I hope the land to

{ s :— .s :f ,m | m ,r :de .r :l, .s, | d :— . : . }
 { m ,r :d ,ta, :l, .s, | s, .f, :m, .f, :f, .f, m, :— . : . }
 see, — Which gave me, gave me birth, my Nor - man - dy.
 me, — My na - tive, na - tive land, my Nor - man - dy.
 see — Which gave me, gave me birth, my Nor - man - dy.

MA NORMANDIE

(French words.)

Quand tout renait à l'espérance,
 Et que l'hiver fuit loin de nous,
 Sous le beau ciel de notre France,
 Quand le soleil revient plus doux,
 Quand la nature est reverdie,
 Quand l'hirondelle est de retour,
 J'aime a revoir ma Normandie,
 C'est le pays qui m'a donné le jour.

J'ai vu les champs de l'Helvetic
 Et ses chalets et ses glaciers
 J'ai vu le ciel de l'Italie,
 Et Venise et ses gondoliers,
 En saluant chaque patrie,
 Je me disais, aucun séjour
 N'est plus beau que ma Normandie,
 C'est le pays qui m'a donné le jour.

Il est un âge dans la vie
 Où chaque reve doit finir:
 Un age où l'ame recueillie
 A besoin de se souvenir:
 Lors que ma muse refroidie
 Aura fini ses chants d'amour,
 J'irai revoir ma Normandie,
 C'est le pays qui m'a donné le jour.

Frederic Berat

4. Mourn not the pain of loving

F.H.

Old French

With much expression M. $\text{♩} = 60$

Lah
is A. | l' :- t' ; l' | s' :- : m' | f' :- s' ; f' | m' :- : d' | r' :- m' ; r' | d' :- : l | t : :- : l : :- : |

{ l :- t : l | d' :- : d' | m' :- : - | d' :- : - | r' : m' : r' | d' :- : t | l : :- : l : :- : |
 { d :- r : d | m' :- : l | se : - : l : : s | f : f : f | m' :- : r | d : :- : l : :- : |

1. Mourn not the pain of lov - ing, — Love is a rose, you say, —
 2. Tho' this should prove our part - ing, — Saddest of all our woes, —

{ l :- t : l | d' :- : d' | m' :- : - | d' :- : - | r' : m' : r' | d' :- : t | l : :- : l : :- : |
 { d :- r : d | m' :- : l | se : - : l : : s | f : f : f | m' :- : r | d : :- : l : :- : |

Chide me not then for prov - ing Truth of the words so gay; —
 Own, while the tears are smart - ing, That it is like the rose. —

{ t : d' : r' | d' :- : t | l : :- : l : - : | l : - : l : - : | l : - : l : - : | t : - : l : - : |
 { r : m : f | m' :- : r | d : - : f | m' :- : r | d : - : t | d : - : l | m' :- : l | se : - : l : - : |

See how the shin-ing tear - drop Deep in its heart is borne, —
 Nev - er a rose, my dear - est, — That did not fade and die, —

poco rit.

{ l :- t : l | d' :- : d' | m' :- : - | d' :- : - | r' : m' : r' | d' :- : t | l : :- : l : :- : |
 { l :- t : l | l : - : l | se : - : l : : s | f : f : f | m' : m' : r | d : - : r | d : - : |

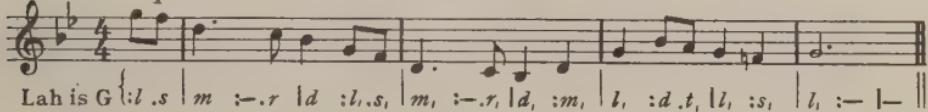
Nev - er a rose, my dear - est, — That did not bear a thorn. —
 Gone is our heart's brief sum - mer, — So we must say "good-bye" —

5. Ivon, my delight

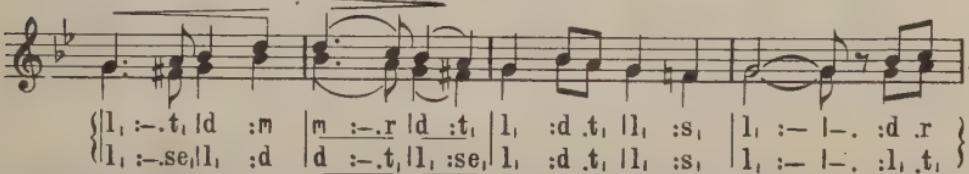
M.C. GILLINGTON

Old Breton

In a plaintive manner M. $\text{d}=80$



1. The night wind sad - ly sigh - ing Ut - ters a plaintive song; The
 2. His boat went light - ly leap - ing O - ver the wa - ters blue; A -
 3. For ev - er un - for - giv - en Be thou, O cru - el sea; For



waves make wild re - ply - ing, Murmuring deep and long. — All the
 las! the storm-cloud sweep - ing Soon hid it from my view; — And I
 thou my heart hast riv - en, Seiz - ing my joy from me. — Thou didst



wea - ry night till morn, All the drea - ry day till night, — I —
 wait and watch in vain, And I strain my yearn - ing sight, — It —
 lure him from my side, Thou didst grasp him in thy might, — Thy



wake and weep for - lorn, — For I - von, my de - light.
 comes no more a - gain, — With I - von, my de - light.
 foam - ing wa - ters hide My I - von, my de - light.

6. The return to France

F.H.

MARIE ANTOINETTE

Rather slowly M. ♩=80

Key F. { d' .m' :r' .d' | t .l :s .f | m .s :f .m | r .d :t .r ||

mp

{ d :d | r :r | m .f :s .m | r :r |

{ d :d | t :t | d .r :m .d | t :t | }
 1. Sky and o - cean, bid me a wel - come,
 2. Sky and o - cean, con - stant, en - dur - ing,
 3. Sky and o - cean, tell, - in thy wis - dom,

{ f :f | m :m | l .s :f .m | m :r . | }
 { r :r | d :d | f .m :r .d | d :t . : }
 Thou a - lone art change-less and true!
 What deep se - crets thou couldst re - veal,
 Youth's bright vis - ions were they in vain,

cresc.

Key C. { rs :r' | d' :m .l | s :f | m :m . | }
 { df :f | m :d | t :r | d :d . : }
 Home re - turn - ing, all seems al - tered,
 Sights mine eyes had wept be - hold - ing,
 Hope so joy - ous, aims un - bound - ed.

{s .l :t .d' | l .t :d' .r' | d' :t .,d' | d' :
 {m :r .d | f :m .r | s .l :s .f | m :
 Gone the dear fa - ces_ erst - while I knew.
 Wounds that the long years nev - er can heal.
 Say_ will they nev - er_ come back a - gain?

Key F {sr :m .f | s :— | r :m .f | s :—
 {mt, :d .r | m :r .d | t, :d .r | m :r .d |
 Land that I love, _____ land of the free, _____
 Land that I love, _____ land of the free, _____
 Land that I love, _____ whis - per to me, _____

cresc. e rit.
 {s :d' .m | r :— .f | m :r | d :— :
 {ta, :l, .s, f, :— .l, s, :t, | d :— :
 Hast thou no gift but mem - o - ry,
 How can I smile for mem - o - ry,
 Sweet are the joys of mem - o - ry,

slower

{s .l :t .d' | t .l :s .f | m :r | d :— :
 {m :r .d | s .f :m ,r | d :t, | d :— :
 Hast thou no gift but mem - o - ry?
 How can I smile for mem - o - ry?
 Sweet are the joys of mem - o - ry.

7. Pretty Shepherdess

F. H.

Old French

Gently and expressively M. d=72

Key E \flat { d . t, : d . r | m . s : d' . m' | s' :— :— :— ||

mp { d . t, : d . r | m . s : d' . m' | s' :— :— :— ||

{ d . s, : l, t, | d, l, : t, | m :—.f ls :s }

{ d . s, : l, t, | d, l, : t, | d :—.d ld :m }

1. When the sky - lark, up - ward wing-ing, Fills the land with
 2. Fra - grant grass-es, light - ly sway-ing, Kiss her feet so
 3. Light and glad-ness, morn-ing's gra - ces, In her-beau - ty

{ l : fe ls :— | d' : t ll :s . | l :s lf :m . }

{ d :r lt, :— | d, r :m . s lf :m . | l, t, :d . m lr :d . }

cheer - ful - ness, O'er the val - ley, gai - ly sing - ing,
 brown and small, Lambs a - round her, id - ly play - ing,
 bear a part, And as love - ly as her face is,

dim. { s . f :m . r lf . m :r . d | m . r :d . t, ld :— | d' :t ll :s . }

{ t, r :d . t, ll, d :t, l, | s, :s, ld :— | d, r :m . s lf :m . }

Comes the pret - ty - shep - herd - ess; O'er the val - ley,
 Fol - low meek-ly - at - her call; Lambs a - round her,
 Just as love - ly - is - her heart; And as love - ly

poco rit.

{ l :s lf :m . | s . f :m . r lf . m :r . d | m . r :d . t, ld :— ||

{ l, t, :d . m lr :d . | t, r :d . t, ll, d :t, l, | s, :s, ld :— ||

gai - ly sing - ing, Comes the pret - ty - shep - herd - ess.
 id - ly play - ing, Fol - low meek-ly - at - her call.
 as her face is, Just as love - ly - is - her heart.

8. The life that's free

F. H.

Alsatian

With animation M.J.=76

Key G, $d_2, s_2; d_1, m_1; s_1, d \mid_m :s_2 :d \quad d_2, s_2; d_1, m_1; s_1, d \mid_m :s_2$

{:s. | d :-d :d | m :-r :d | r :-:s. | s, :-:s. | r :-r :r | f, :-m :r }
{:s. | m, :-s. :d | d :-t, :l. | t, :-:s. | s, :-:s. | f, :-s. :t. | r, :-d :t. }

1. I love the wild streams as they foam-ing leap With thun-der-ing sound o'er
2. I love the red deer as it dash-es by With quiv-er-ing form and
3. I love the wild paths and the wild - est song The mer - ri-est things that to

crag and steep, The tu - mult, the gladness, The joy and the madness, Oh! it
ant - lers high, The step of things fleeting, The throb of hearts beating, Oh! it
life be-long, The breeze gai - ly blow-ing, The sea ev - er flow-ing, Oh! it

{ r :- :r lf :- :t, d :- :m ls :- :m f :- .f :f lI :- :s :f
 { d :- :l, ls :- :f, m :- :s, ld :- :ta, l, :- :l, :l, ld :- :t, :l, }
 fills my heart with glee; _____ The tu - mult, the glad-ness, The
 fills my heart with glee; _____ The step of things fleet-ing, The
 fills my heart with glee; _____ The breeze gai - ly blow-ing, The

A blank musical staff consisting of five horizontal lines and four spaces, positioned above a clef and a key signature.

|| M :- .M :M | S :- .S :S | I s :- f :M .M | I f :- t :t | d :- l :l |
 || S, :- .S, :S, | I t, :- l, :S, .S, | f, :- d, | I s, :- f, | M, :- l, :l, |

joy and the mad-ness, Oh! I love the life that's free. _____
throb of hearts beat-ing, Oh! I love the life that's free. _____
sea ev-er flow-ing, Oh! I love the life that's free. _____

9. Fishermen's Evening Song

K. T. SIZER

Breton

Boldly $M. \text{♩}=126$

mf SOLO

Key E. { s :— | r :r' | s :— | l :s | d :r | l :f }

1. One song, my com - rades,
 2. One cheer, my com - rades,
 3. One look, my com - rades,
 4. One pray'r, my com - rades,

CHORUS *p*

mf SOLO

{ s :l | s :— | l :s | l :t | d' :s | l :s }

ere we go, (Lis-ten to the glad waves' call!) The
 ere we go, (Lis-ten to the glad waves' call!) A
 ere we go, (Lis-ten to the glad waves' call!) Our
 ere we go, (Lis-ten to the glad waves' call!) For

CHORUS *p*

{ d :r | l :f | s :l | s :— | l :s | l :t }

tide runs high, the sun sinks low, (Lis-ten to the
 Bre-ton fish-er fears no foe; (Lis-ten to the
 sea-port town lies safe and low, (Lis-ten to the
 waves may roar and tem-pests blow: (Lis-ten to the

SOLO

mf

{ d' :s l^m :— | s :— | d' :t | l :s l^m :— }
 wild waves' call!) We toil while oth - ers sleep
 wild waves' call!) 'Mid rocks and whirl - pools dread
 wild waves' call!) Sleep soft, dear friends, at home,
 wild waves' call!) Lord, let Thy strong arm be

CHORUS

p

SOLO

mf

{ s :f l^r :— | s :f l^m :— | s :— | d' :t |
 (Hark! they call, wild waves' call!) Far sail - ing
 (Hark! they call, wild waves' call!) Bold - ly we
 (Hark! they call, wild waves' call!) Sleep, while we
 (Hark! they call, wild waves' call!) Round all who

CHORUS

p

{ l :s l^m :— | s :f l^r :s | m :d l^d :— |
 o'er the deep. (Lis - ten to the deep waves' call!)
 seek our bread. (Lis - ten to the deep waves' call!)
 cross the foam. (Lis - ten to the deep waves' call!)
 toil at sea. (Lis - ten to the deep waves' call!)

10. The Dear Old Home

F. H.

Alsatian

In moderate time $M.=100$ *mf*

Key C. { :s',,l' | s'.f':r'.t :l .,t | d' :— :s .,l | s :m :d' .,r' | d' :t :r .,m }
 { : }

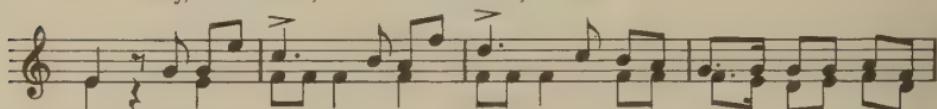
1. See the sun-light brightly shin-ing, Grove and
 2. Tho' thy bo - som still be swelling For the
 3. Far-off cities, wealth and pleasure Tempt thy



Key G.
 { f :—.l :s .,f | m . : :s .,l | s :m :d' .,r' | d' :t :d .,d | m :—.r :d .t . }
 { r :—.f :m .,r | d : :m .,f | m :d :m .,f | m :s :m l .,l | se, :—.se, :se, :se, :se, }

vale in beauty drest, Art thou, wand'rer, still re-pining? Stay at home, and be at
 fame that lies beyond, Wilt thou find in stranger's dwelling Love as faithful, friends as
 rest-less feet to roam, Yet believe me, life's best treasure Lies within the dear old

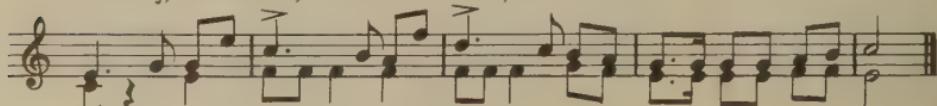
Stay, restless one, and do not roam, Life's



Key C. { l,m : :s :s .,m' | d' :—.t :l .f' | r' :—.d' :t .l | s .,s :s .s :l .f }
 { l,m : :m | f .f :f :f | f .f :f :f | f .,m :r .m :f .r }

rest.
 fond? } Stay, restless one, and do not roam, Treasure lies within the dear old
 home. }

Stay, restless one, and do not roam, Life's



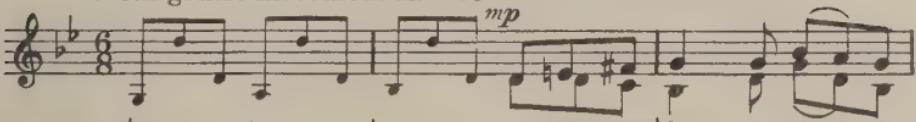
{ m :—.s :s .,m' | d' :—.t :l .f' | r' :—.d' :t .l | s .,s :s .s :l .t | d' :— ||
 { d : :m | f .f :f :f | f .f :f :s .f | m .,m :m .m :f .f | m :— ||
 home, Stay, restless one, and do not roam, Treasure lies within the dear old home.

11. The Mountain Maid

F.H.

Basque

With gentle movement M.=66



Lah is G. { *t₂* : m : m, | *t₂* : m : m, | d : m : m, l m, :ba, :se, | l, : - : l, | d : t, : l, |
 : : | : : | : : | : : | : : | : : | : : | : : |

1. Ere the bright sun, his throne a -
 2. O - ver the val - leys, ris - ing,
 3. Ne - ver a crea - ture fears her
 4. Lit - tle she knows of ci - ty

cresc.

mf

{ se, : - : m, | d : d : d | r : - : x | l m : - : re | m : - : - | l m : d : x |
 { *t₂* : - : m, | l, : l, : l, | l, : - : l, | lse, : - : ba, | se, : - : - | l, : m, : s, |

scend - ing, Wa - kens the song - sters of the glade, Clear as the
 fall - ing, Piercing the gloom of wood - land shade, Wan - der - ing
 com - ing, Flight nor flock at her step a - fraid, Wild as the
 plea - sures, Queen of her king - dom, un - dis - mayed, Na - ture's

cresc.

Ah!

{ m : - : f | l s : f : m | r : - : t, | l r : x : r | r : m : f | l m, r : d | t, : - : - | l m : - : - |
 { d : - : r | l m : x : d | t, : - : s, | l t, : t, : t, | t, : d : x | d : t, : l, | se, : - : - | l m, : ba, : se, |

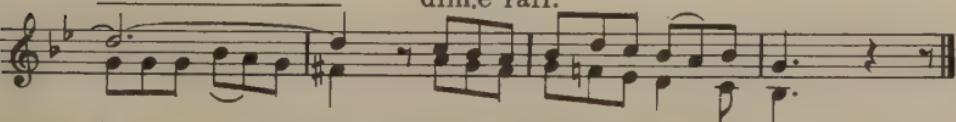
notes from wild throats blending,

flocks to home re - call - ing,

wild bees round her humming,

gifts her on - ly treasures,

dim. e rall.



{ - : - : l : - : - | - : - : | l r : d : t, | d : m : x : r | d : t, : d | l, : - : - | : : |
 { l, : l, : l, | d : t, : l, | se, : - : - | l t, : l, : se, | l, : s, : f, | l m, : - : r, | d, : - : - | : : |

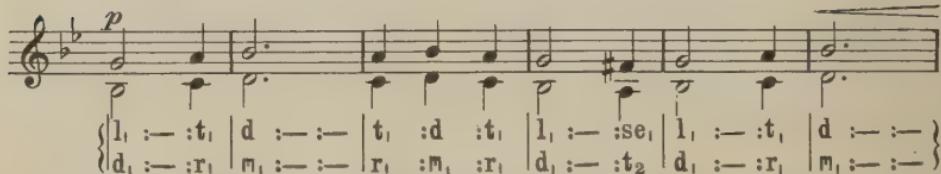
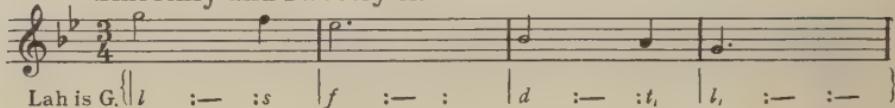
song of the mountain maid, Hark to the song of the mountain maid!

12. A Basque Lullaby

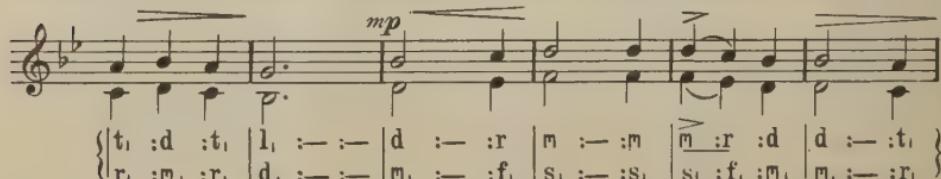
F.H.

Basque

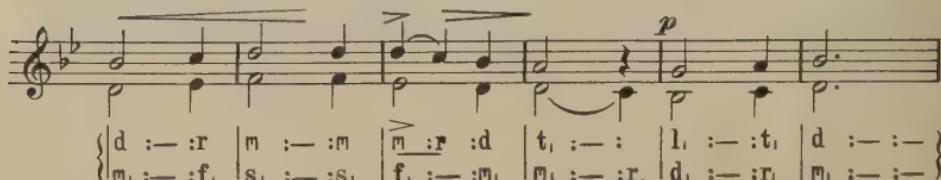
Smoothly and sweetly M. ♩=132



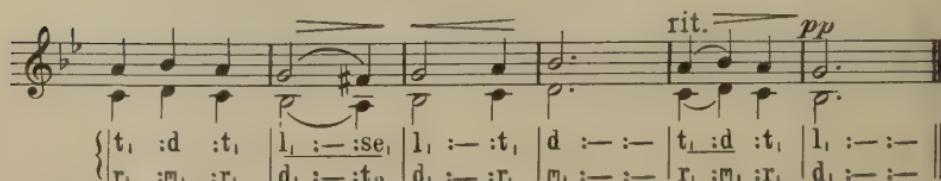
1. Lul - la - by, twi-light is spread - ing Sil - ver wings
 2. Lul - la - by, day - time is wea - ry, Tired of work,
 3. Lul - la - by, deep in the clo - ver Drones the bee



tired of play; Sleep, my ba - by, sleep, my dear - ie,
 soft - ly to rest; Close, white lids, your dear eyes o - ver,



Now you are as tired as they. Lul - la - by,
 Mo - ther's arms shall be your nest. Lul - la - by,



Whis - per and sigh, Lul - la - by, Lul - la - by!

13. Pipe us the songs of freedom

F.H.

Basque

In moderate time M. $\text{♩} = 100$

Key Eb

$\{ \begin{matrix} d' & :t & .l & ls & f & :m & .d & r & : & ls & : \end{matrix} \}$

$\{ \begin{matrix} m & :m & .r & lm & :l & s & :s & .m & ld & : & m & :m & .r & lm & :l \\ d & :d & .t & ld & :f & m & :m & .d & ll & : & s & :d & .t & ld & :r \end{matrix} \}$

1. Pipe us the songs of free - dom, Dear to our hearts for
 2. Pipe us a song of tri - umph Tuned to a vic - tor's
 3. Pipe us a song of home - land, Hushed to a peace - ful

$\{ \begin{matrix} s & : & : & l & : & s & :s & .s & ll & .s & f & .m & f & :f & .f & ls & .f & :m & .r \\ m & : & : & l & : & m & :m & .m & lf & .m & r & .d & r & :r & .r & lm & .r & :d & t, \end{matrix} \}$

aye, Songs that our daugh - ters Sang by the wa - ters,
 song, Le - gend and sto - ry Bright with our glo - ry,
 strain, Song that the riv - er Whis - pers for ev - er,

$\{ \begin{matrix} m & :m & .r & lm & :s & r & : & l & : & s & :l & .t & ld' & .t & :l & .s \\ d & :d & .t & ld & :d & t & : & l & : & d & :f & .f & lm & .s & :f & .m \end{matrix} \}$

Mind - ing their flocks by day, Songs that our fa - thers
 Stained with no stain of wrong, Songs that the wild I -
 Danc - ing o'er hill and plain, Song that the wan - d'rer

$\{ \begin{matrix} s & : & ld' & : & m & :s & .f & lm & :r & d & : & l & : \\ m & : & ld & : & d & :m & .r & ld & :t, & d & : & l & : \end{matrix} \}$

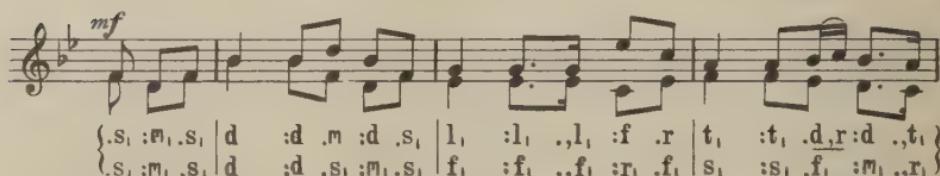
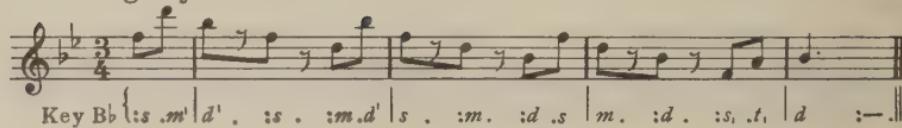
chant - ed, Hold - ing the foe at bay.
 be - ri Sang to the list - 'ning throng.
 wel - comes Safe in his home a - gain.

14. A Fisher Song

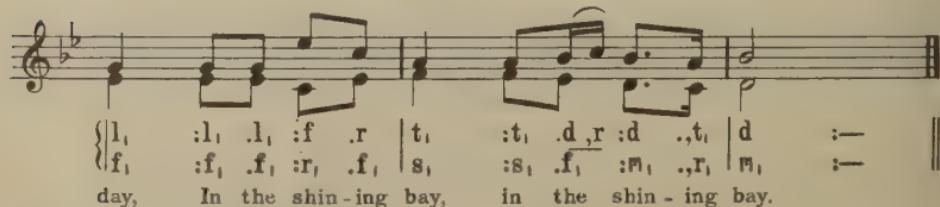
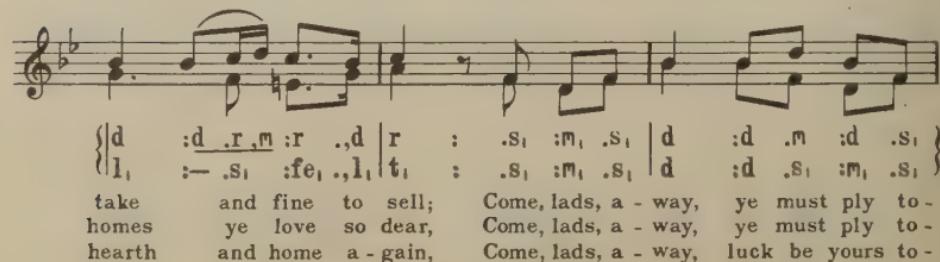
F.H.

Basque

Lightly M. ♩=108



1. Come, lads a-way, ye must ply to-day, In the shin-ing bay. Where the good fish
 2. The nets are out, hear the laddies shout, Brave all hearts and stout, Naught ye know of
 3. Oh! hungry sea, kind and ten-der be, So that all of ye May not toil in



15. From the Hills.

F.H.

Basque

Gracefully M. = 72

Key Bb { d':-:-l-st :l | s :--:l:-f :m | r :de:r f :m:r | d :--:s, l:m:-:s, ||

mf

{s, :l, :s, l:m:-:s, | d :--:l:s, : | l, :t, :d tr :--:m | d :--:l:-: |

{m, :f, :m, l:d:-:m, | m, :--:l:m, : | f, :s, :l, l:f, :--:s, | m, :--:l:-: |

1. What will you take to town, lad, When you go far from me, —
2. What will you find in town, lad; Will it be gold and fame, —
3. What will you bring from town, lad, When you come back to me, —

{s, :l, :s, l:m:-:s, | d :--:l:s, : | l, :t, :d tr :--:m | d :--:l:-:d |

{m, :f, :m, l:d:-:m, | m, :--:l:m, : | f, :s, :l, l:f, :--:s, | m, :--:l:-:s, |

Far from these hills of brown, lad, Far from the danc-ing sea? — A
 Gold for your emp-ty purse, lad, Fame for an hon-est name? — Ah!
 Back to our hills of brown, lad, Back to the danc-ing sea? — A

{m, :--:l, :d, :t, | l, :--:l, :r, :--: | d, :t, :l, l:d, :r | m, :--:l, :--: |

{d, :--:l, :t, :l, :s, | f, :--:l, :f, :--: | m, :r, :d, l:m, :l, | s, e, :b, a, l:m, :--: |

heart free from all e - vil, Hap-py and pure and gay; —
 wealth may not bring glad - ness, Fame is not al - ways kind, —
 look, straight from your heart, dear, Tell-ing me all I need, —

{s, :l, :s, l:m:-:s, | d :--:l:s, : | s, :t, :r, l:f, :m, :r | d :--:l, :--: |

{m, :f, :m, l:d, :m, | m, :--:l:m, : | f, :r, :f, l:l, s, f, | m, :--:l, :--: |

Just what a boy's heart should be, That's what you'll take a - way.
 Love that is best and tru - est, Lad, you will leave be-hind.
 Then with your arms a - round me I shall be blest in-deed.

16. Tolosa Fair

F.H.

Basque

Brightly M. d. - 92 *mf*

Key B \flat { |s ; m ; d | s , : - | s , : l , : t , | d : - : s , |s , : m , : s , | d : - : d | t , : l , : t , }

1. Sell us your po - sies, li-lies, and
2. There will be swing - ing, mu-sic, and

{ |d : - : d | m , : - : m , | f , : - : l , |s , : - : f , | m , : - : |s , : m , : s , }

{ |m , : - : m , | d , : - : d , | r , : - : f , |m , : - : r , | d , : - : |s , : m , : s , }

ro - ses, We are go - ing to the fair, High and
sing - ing, Flags and ban - ners wav - ing high, For - tune

Key F { |df : - : f | f f : m : r | s : - : s | m : - : m | f : - : l | s : - : s }

{ |l , r : - : r | l , r : d : t | s , : - : m | d : - : t , | l , : - : d | t , : l , : t , }

low - ly, fast or slow - ly, All the town will soon be
tell - ing, ped - lars sell - ing, Lace and flow'r's and fruit to

Key B \flat { |d s , : - : | s , : m , : s , | d : - : s , |s , : m , : s , | d : - : s , |s , : l , : s , }

{ |d s , : - : | s , : m , : s , | m , : - : s , |s , : m , : s , | m , : - : s , |s , : l , : s , }

there. Yon-der a priest, his kind face beam - ing, Cheery "good
buy. Nev-er a frown our fun will sha - dow, Nev-er an

Music for the first stanza, featuring a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes. The lyrics are enclosed in a brace and read:

{s, :— :s, If :— :m | r :— : ls, :l, :t, | d :— :m lm :r :d }
{s, :— :s, It, :— :d | t, :— : ls, :f, :f, | m, :— :s, ls, :f, :m, }
morn - ing," hear him cry; Here is a lass, her sweet face
an - gry word shall grieve, Gay as the birds that gem the

Music for the second stanza, featuring a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes. The lyrics are enclosed in a brace and read:

{d :t, :l, | d :t, :l, | s, :— :s, lf, :l, :s, | m, :— : ls, :l, :t, }
{l, :s, :f, ll, :s, :f, | m, :— :m, lr, :f, :m, | d, :— : lm, :f, :r, }
gleam-ing Under her bon - net glad and shy, Mer-ry wives
mea - dow, We will be glad from morn till eve. All are in -

Music for the third stanza, featuring a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes. The lyrics are enclosed in a brace and read:

{d :— :m ls, :f, :r | d :— :d | d, :t, :l, | s, :— :s, ls, :l, :t, }
{m, :— :s, It, :l, :f, | m, :— :m, ll, :s, :f, | m, :— :m, lf, :— :f, }
laugh - ing, Hap-py boys chaff - ing, All are ea - ger to be
vit - ed, All are de - light - ed, If you have the time to

Music for the fourth stanza, featuring a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of eighth and sixteenth notes. The lyrics are enclosed in a brace and read:

{d, :s, :— lf, :r, :t, | s, :— :s, ls, :l, :t, | d, :— :— }
{m, :f, :— d ls, :— :f, | m, :— :m, lf, :— :f, | m, :— :— }
there, All are go - ing to the fair.
spare, Come with us and see the fair.

17. The Old Minstrel

F.H.

Basque

In moderate time M.=88

3

Key F. | d_2 . s_2 $d, m, :s,$. s : m . | d_2 . s_2 $d, m, :s,$. s ||

mp

{: d .. r | m :— . d : s .. l | s .. m : d : m .. m }
 {: d .. $t,$ | d :— . d : m .. f | m .. d : d : d .. d }

1. Have you seen our wan-d'ring min-strel As he
 2. For he sings of gold-en val-leys Where the
 3. Then his hands no long-er trem-ble, And his

{: r :— . d : m .. r | d :— . d .. r | m :— . d : s .. l }
 {: $t,$:— . $l,$ | $t,$.. $t,$ | d :— . d : m .. f }

jour-neys thro' the town, With his old gui-tar a-
 range blos-soms grow, And the dim pling wa-ter
 old eyes ten-der grow, 'Tis a song of hap-py

{: s .. m : d | $:m$.. m | r :— . d : m .. r }
 {: m .. d : d | $:l,$.. $s,$ | $fe,$:— . $l,$: $s,$.. $t,$ }

hang-ing From its cord of dust-y
 flash-es In the moss y pools be-
 child-hood That he mur-murs sweet and

brown? His voice is low and
 low. And voi ces wake and
 low. From fields of hope and

fee - ble, And weak his fin - gers
 ech - o From out the old gui -
 glad - ness Though now he wan - ders

are, But he sets our hearts a -
 tar, Till the dim streets seem to
 far, He a - wakes youth's by - gone

danc - ing, With his tra la la - la la!
 bright - en With his tra la la la la!
 mu - sic With his tra la la la la!

18. Gypsy Dance

KATE T. SIZER

Spanish

Moderately fast M. = 63

Lah { is A. { m : - : - s : - : - m : - : - s : - : - m : - : - - - - -

mf { :m :m | m' : - :m' | m' : - :r' | r' : - :d' | :t :d' | m' :t : - {

{ :m :m | d' : - :d' | d' : - :t | t : - :l | :se :l | se :m : - {

1. With the free blue sky a - bove us, And the green-sward
 2. Tho' no gold is in our pock - ets, Yet our hearts from
 3. They may tell of win - ter tem - pests, And of sor - row

cresc. { d' :1 : - | se : - :m | :m :m | m' : - :m' | m' : - :r' | r' : - :d' {

{ m :d : - | t, : - :m | :m :m | d' : - :d' | d' : - :t | t : - :l {

'neath our feet; — We poor gyp - sies en - vy. no one,
 care are free; — If we are not lords of a - cres,
 or ill chance; — We will grieve when grief comes hi - ther,

mf { :t :d' | m'd' :s : - | la :f : - | m'se : - :m | :m :se | t : - :se {

{ :l :l | sem :m : - | f :r : - | dm : - : - | : : : : : : {

Key E
 And our wan-dring life is sweet. — For the for - est
 We are kings wher - 'er we be; — And our pal - ace
 But to - day we gai - ly dance. — And the green leaves

{ :i :i | 1 : - :se | : : | :i :t | d' :1 : - | t :s : - | f : - :m {

is our shel - ter, And each green tree is our tent, —
 we can build it By the moor-land on the hill; —
 dance a-round us, And the wild birds mu-sic make;

cresc.

:m :se | \overline{t} : - :se | :i :t | \overline{l} : - :se | :i :
 : : : : : : : : : : : : : :
 And when danc - ing in the sun - shine, Oh how
 And we gai - ly hold our rev - els In the
 So in sum - mer and in sun - shine We will

{ d' :l : - | t :s : - | f : - :m | :m :m | m' : - :m' |
 blithe-ly hours are spent. So dance fast - er,
 sun-shine, at our will. So dance fast - er,
 gyp - sy plea-sures take. So dance fast - er,

{ m' : - :r' | \overline{r} : - :d' | :t :d' | m' : \overline{t} : - | d' : \overline{l} : - |
 d' : - :t | t : - :l | :se :l | se :m : - | m :d : - |
 fast - er, fast - er, So dance fast - er, com - rades

{ se : - :m | :m :m | m' : - :m' | m' : - :r' | \overline{r} : - :d' |
 t : - :m | :m :m | d' : - :d' | d' : - :t | t : - :l |
 gay, In the sun - light, in the moon - light,

{ :t :d' | m' : \overline{t} : - | \overline{r} : - :d' | l : - : - | : : : : : : : :
 :l :l | m :m : - | f : - :m | d : - : - | : : : : : : : :
 We will dance the hours a - way.

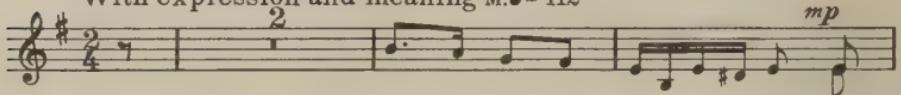
19. The Willow and the Oak

A.J. FOXWELL

Norwegian

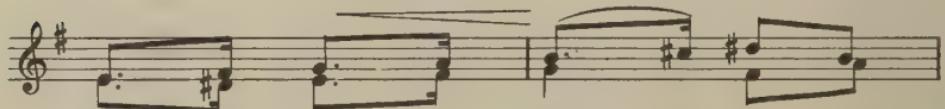
With expression and meaning M. $\text{♩} = 112$

mp

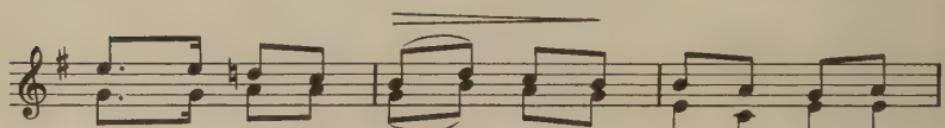


Lah is E. { 2 meas. Instrumental | m .,r :d .t. | l.,m.,l.,se,:l. | l. {

1. Be -
2. "O
3. "But
4. The



{l. .,t. :d .,r | m .,ba :se .m {
 {l. .,se, :l. .,t. | d :t. .r {
 side a stream - let flow - ing, A
 weak and worth - less wil - low, The
 see my migh - ty branch - es, In
 words were hard - ly spok - en, (That



{l. .,l :s .f | m .s :f .m | m .r :d .r {
 {d .,d :r .r | d .m :r .d | l. .f. :l. .l. {
 low - ly plant was grow - ing, With leaf - lets green and
 foam of o - cean bil - low Is not more frail and
 vain the tem - pest launch - es Its ter - rors on my
 pride might now be brok - en), When winds be - gan to

{se, : .m | m .s. :f .m | r .f :m . . }
 fair; An oak a - bove it tow - 'ring, Looked
 light; The soft - est breeze can bend _ thee, A
 head; Tho' storm may rave and rat - tle, I
 blow. They spared the wil - low bend - ing; The

{d .m :r .d | t .r :d .se, l . :l .se }
 down with as - peet low - 'ring, And scorned that
 rough - er blast would end thee, Would swift - ly
 laugh a - mid the bat - tle, And still my
 oak, in strength con - tend - ing, Was laid in

poco rit.

{se .l :l .t, | d .,r :t, .d | l, . . . }
 wil - low, And scorned that wil - low there.
 slay _ thee, Would swift - ly slay thee quite."
 shel - ter, And still my shel - ter spread."
 ru - in, Was laid in ru in low!

20. Battle Song

Norwegian

In march time $M.=126$

Key Ab { | s, ..s, :t, ,s, .t, ,r, ls :t | d' :s, ,s, ,s, | s, ..s, ,s, | s, ..s, ,s, }

f

{ | d :d ,d lr :r ,r | m .d :f .r ls :m .s |
 | d :d ,d ls, :s, ,s, d ta, :l, f, lm, :d }

1. Sound an a-larm! for the foe is come! I
 2. Have we not sin - ews as strong as they? Have

{ | s .f :r .f lf .m :d .m | m .r :f .x | d .t, :l, .s, |
 | t, :s, | d :m, | s, .f, :l, .f, | s, :f, |

hear the tramp, the neigh, the hum, The -
 we not hearts that ne'er gave way? Have

cresc.

{ | d :d ,d lr :r ,r | m .d :f .r ls :m .f |
 | m, :m, ,m, ls, :s, ,s, d ta, :l, f, lm, :d ,r |

cry, and the blow of his dar - ing drum! Hur -
 we not God on our side to - day? Hur -

rah! the foe is come! come!

rah! the foe is come!

Sound! the blast of our trum-pets blown Shall

Sound! ye aw - ful trum-pets bray! And

car-ry dis-may to hearts of stone.

blow till your braz - en throats give way.

What! shall we point at a foe un-known? Hur -

Sound to the bat - tle! oh, sound, I say! Hur -

rah! the foe is come!

rah! the foe is come!

21. The May-pole

F.H.

Norwegian

Gaily M. $\text{d}=92$

mf

Key F. { | s . , l : s . , l | s . , s . : s . | d . d , m : s . s , m | }

1. Gay is the May - pole, with
 2. What shall we sing you, and
 3. Gay is the May - pole, and

{ | l . l , f : s . s | f . f , r : m . m | m , d | }

sprigs we have wound it, Bound it with bal - sam and
 what shall we bring you? Mead for the toil - ers and
 glad are the danc - ers, Down to the quay - side our

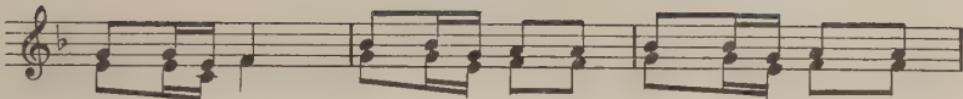
{ | r . r , t , d : | d . d , m : s . s , m | }

witch ha - zel spray, When it is rea - dy we
 sweets for the fair, Green are the mea - dows and
 laugh - ter will ring, Heav - ing the line in, they'll

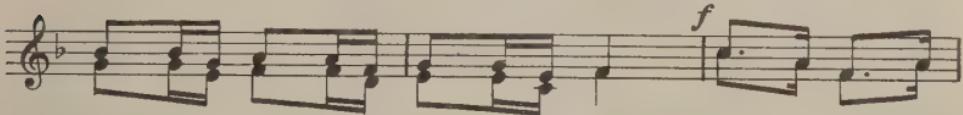
{ | l . l , f : s . m | f . f , r : m . m | }

car - ry it stea - dy, And all dance a-round it on
 cool are the sha - dows, And there's not a foot but is
 think of us twin - ing The cir - cles of rush - es good

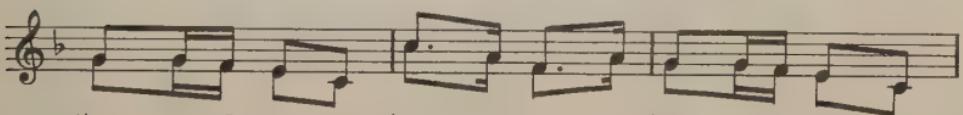
*May-pole—round which a dance is held, the pole being decorated with circles of flowers, a relic of an ancient festival in honour of the sun-god.



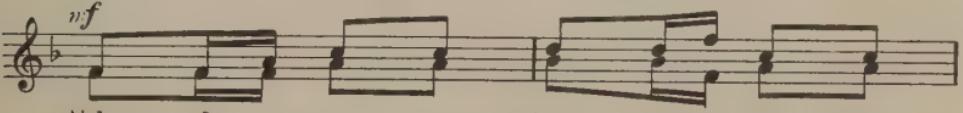
{ r .r ,t, :d | f .f ,r :m .m | f .f ,r :m .m }
 { t, .t, ,s, :d | r .r ,t, :d .d | r .r ,t, :d .d }
 mer - ry May-day. Up with the bas - ket, give when we ask it!
 trip - ping it there. Tie in the bush - es, sheaves for the thrush - es,
 fortunes to bring. Gay is our May-day, glad is our play - day,



{ f .f ,r :m .m ,d | r .r ,t, :d | s .,m :d .,m }
 { r .r ,t, :d .d ,l, t, .t, ,s, :d | s .,m :d .,m }
 Luck for the har - vest is yours if you pay! Dance till sun - set,
 Wag - tail and lin - net our feast - ing shall share Dance till sun - set,
 O - men of good for the year's har-vest-ing, Dance till sun - set,



{ r .r ,d :t, .s, | s .,m :d .,m | r .r ,d :t, .s, }
 { r .r ,d :t, .s, | s .,m :d .,m | r .r ,d :t, .s, }
 dance, 'tis your du - ty, Till the May - pole los - es its beau - ty,
 dance, 'tis your du - ty, Till the May - pole los - es its beau - ty,
 dance, 'tis your du - ty, Till the May - pole los - es its beau - ty,



{ d .d ,m :s .s | l .l ,d' :s .s }
 { d .d ,d :m .m | f .f ,d :m .m }
 Dance till the bon - fires yon - der are glow - ing,
 Dance till the light goes, dance till the night glows,
 Then home-ward car - ry, safe - ly to tar - ry,



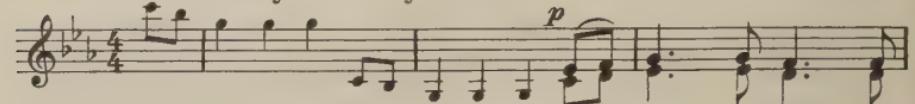
{ f .f ,r :m .m ,d | r .r ,t, :d |
 { r .r ,t, :d .d ,l, t, .t, ,s, :d |
 Then to the feast - ing a - way and a - way.
 Lit with the glo - ry of bon - fires a - flare.
 Till we dance round it a - gain in the spring. ||

22. Longing for Home

F.H.

Swedish Folk Song (Upland.)

Rather slowly and sadly M. = 88



Lah is C. { l'. s' | m' : m' | m' : l. s. | m. : m. | m. : d. r | m : - . m | r : - . r |
 ; : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : |

1. The cur - lews will be
 2. And what of all you
 3. The days seem long in



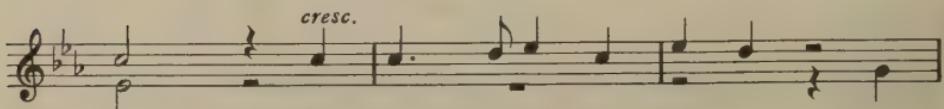
{ f : m | : d. r | m : - . m | m. se : t. se | l : - . m | : d. r |
 { r : d | : l. t. | d : - . d | l. r : r | d. r : d. t. | d : l. t. |

fly - ing, And all the ström - ming dry - ing, While
 taught me, The prom - ise that you - wrought me, The
 go - ing, And sad my heart is — grow - ing, Nor



{ m : - . m | r : - . r | f : m | : d. r | m : - . m | m. se : t. se |
 { d : - . d | l. t. : - . t. | r : d | : l. t. | d : - . d | l. r : r |

still in ex - ile sigh - ing, My thoughts to home - land
 lit - tle ring you brought me That night at ³Lil - la -
 peace nor plea - sure know - ing While far a - way from



{ l : - | : l | l : - . t | d' : l | d' : t | : | : | : | : | : | : | : | : | : |

flee! Like lone - ly nest - ling cry - ing, I
 Zul, When from the maids you sought me, And
 you; My eyes with tears are flow - ing, That

1. Herring. 2. Sea-arm, snow-covered summit. 3. Feast of Candlemas.

rall.

m : | : fe s : | : l : - | f : - m lf : r
 mourn for ²fjord and brä - Home, where my heart would
 both our hearts were full - Fair hight of Lil - la -
 once but laugh - ter knew, Now far a - way_ from

p a tempo

se : | : d . r | m : - m lr : - . r | f : m | : d . r
 be. I see you in the gloam-ing, A -
 Zul! The new boat and the net - ting You
 you. But keep the vows we plight - ed, And

m : - m | m .se : t .se | l : - | m : d .r | m : - m lr : - .r
 d : - d lr : r | d .r : d .t, | d : l .t, | d : - d lt, : - .t, |
 long the flat sand roam - ing, And all the brown boats
 prom - ised to be get - ting; Dear heart, are you re -
 some - day soon u - nit - ed, When East - er fires are

f : m | : d .r | m : - m | m .se : t .se | l : - | - ||
 r : d | : l .t, | d : - d lr : r | d : - | - ||
 hom - ing A - cross the shin - ing_ sea.
 gret - ting, And has your love_ grown cool?
 light - ed, I still shall find_ you true.

23. A Yule Feast

F.H.

Swedish

Moderately fast $M.=160$

Lah is E. { l' . s' | m' : m' : m' . f' | m' . r' : d' . t : l . t | d' : - : t }

{ l : - : l . t | d : d : d | r : - . d : r | m : m : m . f }

{ l : l . se | l . l . l | t . l . t | d : d : d . r }

1. There's feast-ing and dane-ing by mea-dows and
 2. There's bread and to spare for who - ev - er shall
 3. The — sun has set twice ere the fid - dlers are

{ m . r : d . t : l . t | d : d : d | r : - . d : r | m : - : - | - : l . t }

{ d . t . l . se ; ba . se | l . l . l . l | t . l . t . l . t | d : - : - : l . se }

reach-es. The fid - dlers are come from the town; The —
 ask it — We — o - pen our doors to the sad, And —
 leav - ing, And good-byes are spok - en at last, Then —

{ d : d : d | r : - . d : r | m : m : m . f | m . r : d . t . : l . t . }

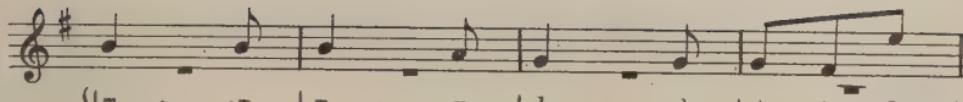
{ l . l . l . l | t . l . t . l | d : d : d . r | d . t . l . se ; ba . se }

fish - er - men's boats are up high on the beach-es, There's
 high in the branch - es we hang a full bas - ket, That
 back to the her - ring and home to the weav-ing, And

{ d : d : d | r : - . d : r | m : - : - | - : l }

{ l . l . l . l | t . l . t . l | d : - : - | - : l }

nev - er a sail but is down. With
 e - ven the birds may be glad. And
 mem - o - ries sweet of the past; And



{ m :— :m | m :— :r | d :— :d | d :t, :l, }

sprigs of green the eaves are gay, And the
ev - 'ry lad will don his best, And the
all the year at work or play We re -



{ m :— :m | m :— :r | d :— :— | : : : :r }

looms are all a - way; _____ The
maids are gai - ly drest; _____ While
mem - ber that glad day, _____ And



{ d :t, :l, :t, | d :d :d | r :—.d :r | m :— :— }

cup - boards with cakes from the bak - ing are full,
words of good friend - ship and love are the rule,
ev - er in - cot - tage, or play - room, or school,



{— :— :l, :t, | d :d :d | r :—.d :r | m :— :— }

With cakes from the bak - ing are full,
Good friend - ship and love are the rule,
In - cot - tage, or play - room, or school,

a tempo



{— :— :l | m :—.r :d | t, :l, :m.r | d :— :t, | l, :— }

And jol - li - ty reigns at the feast of Yule.
For char - i - ty reigns at the feast of Yule.
We count up the days to the next gay Yule.

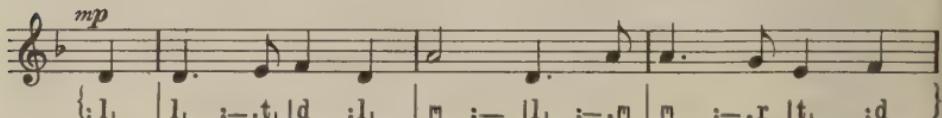
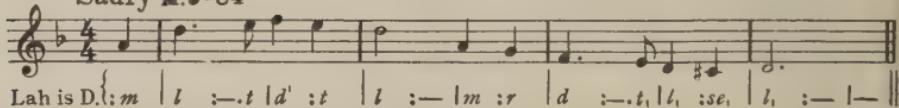
24. The Strömming Boats

UNISON

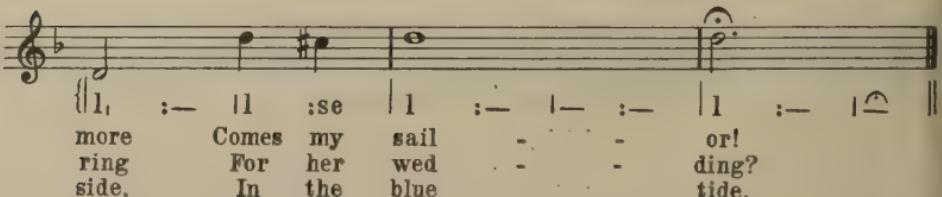
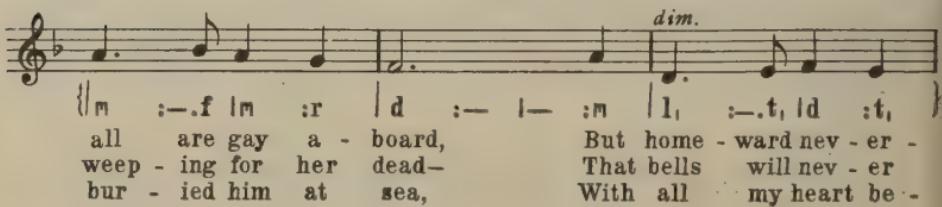
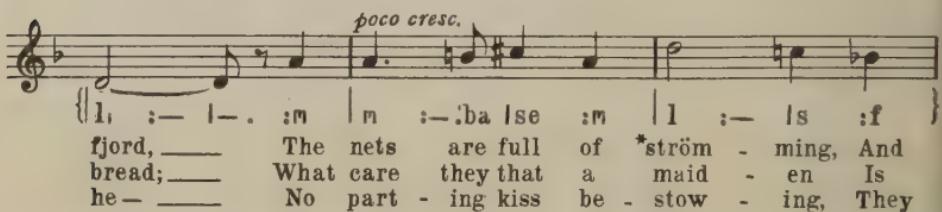
F.H.

Scandinavian

Sadly M. ♩-84



1. The boats are home-ward com - ing A-cross the brim - ming
2. The fish - er's huts are la - den, They're bak - ing "brit - tle"
3. Oh cold the storm was blow - ing, No wind - ing sheet had

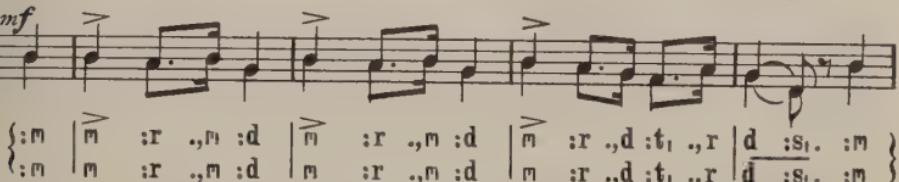


*Strömming—a fish much like a herring, caught in large quantities off the Gulf of Bothnia, Sweden.

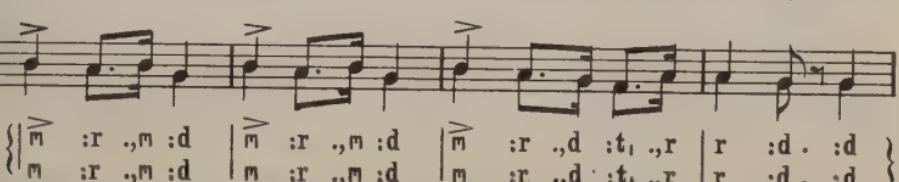
25. The Flower Girl

F. H.

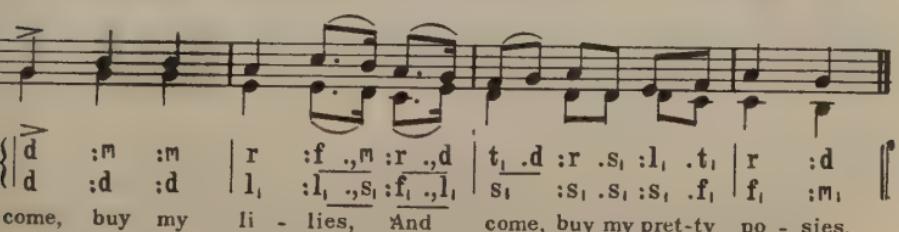
Swedish

Lively M. $\text{d}=144$ 

1. Oh, do come and buy, do come and buy, Do buy my pret-ty flow'rs, All
 2. I must sell them all, must sell them all, Long are the pass-ing hours, My
 3. Oh, do come and buy, do come and buy, Sad is a lot like ours, For



spangled with dew love-ly of hue, Fresh from the sum-mer bow- ers. I've
 blos-soms so sweet fade with the heat, Spoil with the sum-mer show-ers. The
 mea-dows and lea sel-dom we see, On - ly the mar- ket flow- ers; But



26. Song of Swedish Patriots

F. H.

Swedish

With heavy, march-like movement M. $\text{♩} = 126$

Lah is D. { f' :— .m' | m' :— .d' | d' :t | t :— }

{ m :m ll :l | s .f :m .f lm :— | l :— .s | s :— .m | m :r | r :— }

{ d :d ll :l | r :d .r | d :— | f :— .m | m :— .d | d :t | t :— }

1. Sons of free-dom bold and true, Brave to dare and strong to do,
 2. Sons of free-dom, blest are ye, Nur-tur'd by a wind so free-

{ d :— .r | d .t ; l .se | l .t ; d .r | lm :— | d :— .r | d .t ; l .se | l .t ; d .r | lm :— }

{ d :— .r | d .t ; l .se | l .t ; d .r | lm :— | d :— .r | d .t ; l .se | l .t ; d .r | lm :— }

Staunch to old tra - di - tions stand, Guard the hon - our of your land;
 Good northwind that, keen and pure, Bra - ces spi - rigs to en - dure;

{ s .m :d .m | ls :— | f .r :t , r | lf :— | l :— .s | s :— .m | m :r | r :— }

{ s .m :d .m | ls :— | f .r :t , r | lf :— | l :— .s | s :— .m | m :r | r :— }

Fond to friend, fair to foe, Cold to wrong, to goodness warm,
 Blest are ye who have known Fame which still in le-gend runs,

{ d :— .r | d .t ; l .se | l .t ; d .r | lm :— | d :— .r | d .t ; l .se | l .t ; d .r | lm :— }

{ d :— .r | d .t ; l .se | l .t ; d .r | lm :— | d :— .r | d .t ; l .se | l .t ; d .r | lm :— }

For - ward still in — glad-ness go, Glo - ry-ing in — stress and storm!
 Yet more blest be - cause ye own Hearts of free - dom, Swed-en's sons!

27. The Jolly Farmer

F.H.

Swedish

With well marked rhythm M. 132

Key A. { :d'.t | i :f :t .t | s :m :d | r :f :t, | d :— ||

{ :s, | d :m .r :d .t, | l, :t, :d | s, :l, :t, | d :— :s, |
 { :s, | m, :s, .f, :m, .s, | f, :s, :l, | s, :f, :r, | m, :— :s, |

1. I know a jol-ly farm-er, so rud-dy and trim, What-
 2. He sows in such good hu-mour he reaps on-ly smiles; With
 3. Tho' light may be his pock-ets his heart's light-er still; Tho'

{ d :m .r :d .t, | l, :t, :d | s, :l, :t, | d :— :m |
 { m, :s, .f, :m, .s, | f, :s, :l, | s, :f, :r, | m, :— :d |

eer may be the wea-ther 'tis splen-did to him, Come
 song so light and mer-ry the hour he be-guiles, And
 ill may be his for-tune his mood is ne'er ill; The

cresc. e rit. ————— f a tempo

{ f :f :r | m :— :d .d | r :t :r | s :— :m |
 { r :r :t, | d :— :d .d | t, :s, :f, | m, :— :d |

sun-shine or rain it is cer-tain to please— What's
 since all the lads would keep time to his tune, When there's
 wea-ther of life beats up-on him in vain, He will

{ f :— :r .r | m :— :d .d | r :r :t, | d :— ||

{ r :— :t, .t, | d :— :l, .l, | f, :f, :s, | m, :— ||

bad for the hay is just right for the peas.
 work to be done it gets done pret-ty soon.
 smile to the last, be it sun-shine or rain.

28. The Old Home

F H

Folk Song of the Low Countries

Slowly and with feeling M. $\text{♩}=88$

Key D. { :s | d' :- .r' ; d' | s :- .l ; s | d :- .r ; d | d :- .s ; s :- .l ; s }

1. I would I could
2. A cot-tage green
3. Dear home on the

stand where the wa -ters are flow - ing. And watch the brown sails dip - ping
 paint - ed I see in my dream ing. By fields of gay tu - lips that
 low - land, by bold - er and riv - er, A maze of small al - leys so

{ 1 : - s : l | s : - : s | s : - . l : t | d' : - : s | s : - . l : f . s
 { m : m : fe | s : - : f | m : - . f : r | m : - : m | m : - . d : r . t.
 low o'er the foam, Or o - ver the dyke, where our old mill is
 dance in the winds, And gen - tle lips speak and kind - ly eyes are
 quaint and so dear. Nor sor - row nor joy my heart from thee can

go-ing, Creep down the grassy path - way that leads to my home.
beaming, And joy - ous is the wel - come the wan-der - er finds.
sev-er. Thy voice a-cross the dis - tance like mu - sic I hear.

29. The Maid of Leko

UNISON

A little to the south of Svartisen is the quaintly shaped island called "Hestmandö," or "Horseman's Isle." There is a curious old legend connecting it with the island "Leko." It is said that while the horseman was pursuing the fair maid of "Leko" they were both, at her prayer, turned into stone. The custom has not yet died out of taking off the hat to "Lekö" on passing the island. F. H. Woods.

F.H.

German

Very slowly M. $\text{♩} = 80$ *p*

Lah is F# { :m | z :s .f | m :r .d | m :— | — :m | l, :t, | d :l, }

1. There dwelt a maid-en
2. There came a horse-man
3. The maid-en saw how
4. And still the mount-ed

{ se, :l, | It, :— | l, :— | m :— | d :t, .d | l, :l, }

long a - go, Blue - eyed, fair as day, Up -
proud and bold, Vain - ly did he woo, To
sad her plight, Help - less and a - lone, She
horse - man stands, Le - kö on the hill, And

{ t, :t, | l, :m | r :m .d | t, :— | l, :se, .l, | It, :— }

on the isle of Hest - man - dö Lived this fair maid,
all his plead - ing she was cold; Rude - ly he played,
pray'd to Heav'n to aid her flight, And, in their course,
peo - ple from Nor - weg - ian lands Bow as they pass,

{ l, :se, .l, | It, :— | l, :— | m :— | d :t, .d | l, }

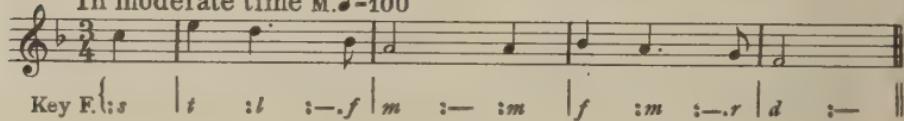
And, it is said, All hearts owned her sway.
And the fair maid On horse did pur - sue.
Ri - der, and horse Were turned in - to stone.
Know - ing, a - las! Rash love work - eth ill.

30. Where the gay dreams of childhood

GEORGE BENNETT

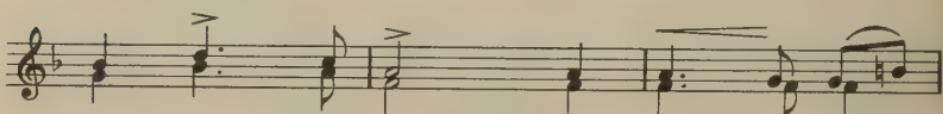
German

In moderate time M. 100

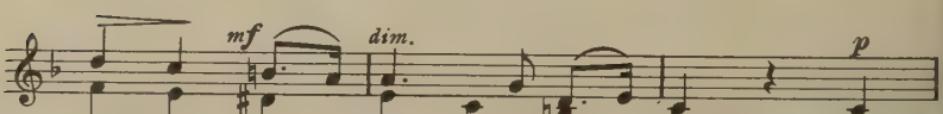


{ : s, ., s, | s, , m : m | : - . f . | s, : r, : r, ., m }
 { : s, ., s, | s, , d : d | : - . l, | t, : t, : t, : t, ., d }

1. Where the gay— dreams of child - hood, With the
 2. Where the bright— dreams of man - hood, That would
 3. Let us live— for the re - al, There's no



{ f : l : - . s | m : - : m l | l : - . s : s . t }
 { r : f : - . m | d : - : d f | f : - . f : f }
 love - light of truth, The vi - sion of -
 seem not like dreams, But pre - sent and -
 truth in our dreams, They melt like the -



{ r' : d' : t . , l | l : - . s : r , m | d : : s, }
 { f : m : re | m : d : t, | d : : d s, }
 beau - ty That daz - zled our youth? They
 cer - tain, The sur - est of schemes? We
 rain - bow With fair - est of beams, In

{ s₁, r : r : - . m | r : d : - . s, | s₁, f : f : - . s }
 { s₁, t₁, : t₁ : - . t₁ | t₁ : d : - . s, | s₁, r : r : - . t₁ }
 passed like the cloud - lets By morn - ing un -
 near the temp-ta - tion, It fades at the
 youth's morn of beau - ty, In man - hood or
poco accel.

{ m : - : d₁s | s₁ : l₁ : t₁ | r : d : - l's } Key C.
 { d : - : d₁s | s₁ : fe₁ : f₁ | f₁ : m₁ : l's }
 rolled, All touched with the glo - ries, All
 touch, We grasp at the bub - ble, We
 age, The true and the last - ing, The
 broadly

{ s : l : t | r' : d' : d's | s : l : t } Key F.
 { s : fe : f | f : m : m₁ | t₁ : d : r }
 touched with the glo - ries, All touched with the
 grasp at the bub - ble, We grasp at the
 true and the last - ing, The true and the

{ r' : d' : . s | t : l : - . f | m : - : m }
 { f : m : . m | s : f : - . r | d : - : d }
 glo - ries Of erim - son and gold, All
 bub - ble, It bursts at the clutch, We
 last - ing Our thoughts should en - gage, The

{ r : t : - . l | s : s₁ : s₁ | f : m : r | d : - }
 { r : re : - . re | m : s₁ : s₁ | s₁ : l₁ : t₁ | d : - }
 touched with the glo - ries Of erim - son and gold.
 grasp at the bub - ble, It bursts at the clutch.
 true and the last - ing Our thoughts should en - gage.

più lento

31. The Lorelei

There is a dark rock which overhangs the swift flowing Rhine, sending weird echoes back upon the passing voyager. At its foot a rapid and a whirlpool were, in old times, the terror of the fishermen, and these simple men conjured up legends of a winning but wicked maiden who enticed them into the toils of the boiling current by her syren voice.

German
arr. J. KINROSS

With slow movement M. d. - 60

Key Eb { :s | s :-l | s | d' :t :l | s :-:-|f :-:f | m: ;s | s :f :r | d :-:-|-: | }

A musical score for piano. The right hand is playing a melodic line with eighth-note patterns, primarily on the upper two staves of the four-staff system. The left hand provides harmonic support with sustained notes and eighth-note chords, primarily on the lower two staves. The music is in common time, and the dynamic is marked as piano (p).

1. I know not what comes o'er me That
2. A strange - ly beau - teous maid - en Up
3. The boat - man sits - and gaz - es, He

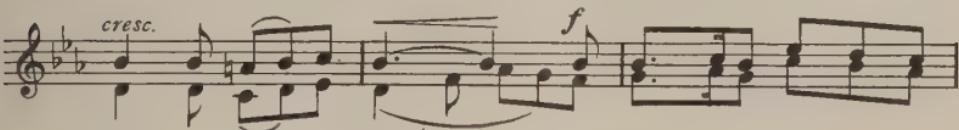
{|m :-: m |r,d: :r | m :-: -|-: :s | s :-: l :s |d':t: l:|
 {d :-: d |t,l: :t | d :-: -|-: :m | m :-: f :m |l:s:f|}

thus my spirits fail, _____ Strange vis - ions a - rise be -
yon - der I ____ be - hold, _____ With trin - kets of gold she's
feels a com - ing woe, _____ His eye to the height he

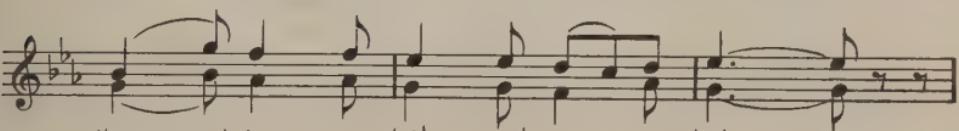
| | | | | | | | | | | | | | |
|------|----|------|----|-----|-------|-----|------|-------|------|-------|-----|----|---|
| { | s | :- | :- | lf | :- | :f | m | :m | :m | ls | :f | :r | } |
| m | :- | :- | lr | :- | :r | d | :d | :d | lm | :r | :t, | | |
| fore | | me, | | I | think | of | an | an | - | cient | | | |
| la | - | den, | | She | han | - | dles | a | comb | - | of | | |
| rais | - | es, | | But | sees | not | the | rocks | - | be | - | | |



Key B_b
 { d : - : - l : : m | s : - . l : s : l d : s : d | m : - : - l r : - : r }
 { d : - : - l : : d | t : - . f : m : l m : m : m : s : - : - l f : - : f }
 tale; _____ The air _____ is cool and 'tis dark - ling, While
 gold; _____ She combs her gold - en tress - es And
 low. _____ The lore - lei's song he must fol - low, I



Key E_b
 { d : - : d | t : - d : r | d : - : - l : - : s | s : - . l : s | l d' : t : l }
 { m : - : m | l r : - m : f | m : t : - : r | l f : m : r | m : - . f : m | l l : s : f }
 gen - tly flows the Rhine; _____ The tops of the mountains are
 sings a won - drous song, _____ The hear - er's soul she pos -
 know what she will do - The bil - lows too soon will



{ s : - : m' | l r' : - : r' | d' : - : d' | t : l : t | d' : - : - l : - : }
 { m : - : s | l f : - : f | m : - : m | l r : - : f | m : - : - l : - : }
 spark - ling In eve - ning red - they shine. _____
 sess - es And hur - ries it a - long. _____
 swal - low The boat and boat - man too. _____



D. S. vs. 2, 3.

1. Ich weis nicht, was soll es bedeuten
 Dass ich **so** traurig bin
 Ein Märchen aus alten Zeiten
 Das kommt mir nicht aus dem Sinn.
 Die Luft ist kühl, und es dunkelt,
 Und ruhig fliesst der Rhein,
 Der Gipfel des Berges funkelt
 Im Abendsonnenschein.

Sie kämmt es mit goldenem Kamme
 Und singt ein Lied dabei,
 Das hat eine wundersame
 Gewaltige Melodei.

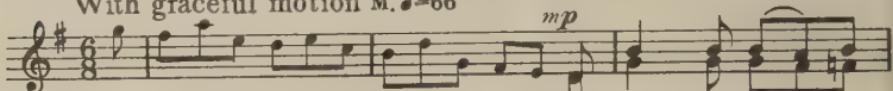
2. Die schönste Jungfrau sitzet
 Dort oben wunderbar
 Ihr goldnes Geschmeide blitzet,
 Sie kämmt ihr goldnes Haar

3. Den Schiffer im kleinen Schiffe
 Ergreift es mit wildem Weh;
 Er schaut nicht die Felsenriffe
 Er schaut nur hinauf in die Höh.
 Ich glaube, die Wellen verschlingen
 Am Ende Schiffer und Kahn;
 Und das hat mit ihrem Singen
 Die Lorelei getan.

32. Ah, where's the miller's daughter

GEORGE BENNETT

German

With graceful motion M. $\text{d}=66$ 

Key G. { :d' | t :r' :l | s :l :f | m :s :d | t, :l, :s, | m :— :m | m :r :m |
 ; : ; : | : : ; | : : | : :s, | d :— :d | d :t, :ta, |

1. Ah, where's the mill - er's

2. He loved her with a

3. She loved the faith - less



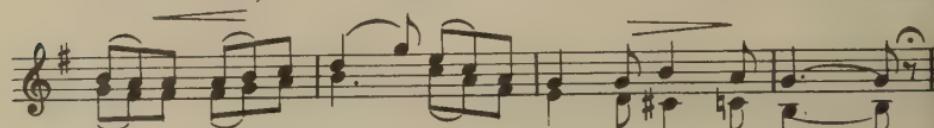
{ l :— :r | t, :— :s, | d :— :d | d :t, :d | r :— :l :— :r | r :— :r | r :m :f |
 l, :— :f, | s, :— :f, | m, :— :m, | m, :s, :l, | t, :— :l :— :t, | t, :— :t, | t, :d :r |

daugh - ter That lived be-side the rill, — Where rolls the noi - sy
 true — love, The pur - est heart could feel; — But oh, she found a
 woo - er That lured her from her home, — To where no dear ones



{ s :— :— ll, :— :r, | d :— :d | r :d :r | m :— :— l :— :m |
 m :— :d | l, :— :f, | m, :— :s, | t, :l, :t, | d :— :— l :— :d |

wa - ter That turns the bu - sy mill? — And
 new — love, And spurned each fond ap - peal; — And
 knew — her, A - cross the wild sea foam; — While



{ m :r :r | r :m :f | s :— :d' | l :f :r | d :— :d | m :— :r | d :— :— l :— :|
 d :t, :t, | t, :d :r | m :— :— l :f :r :t, | l, :— :s, | f, :— :f, | m, :— :— l :— :|

where is he — who sought her Each eve when all was still? —
 tho' he loved as few — love He would not all re - veal. —
 he whose heart was tru - er In grief for aye doth roam. —

33. Yearning for Homeland

F.H.

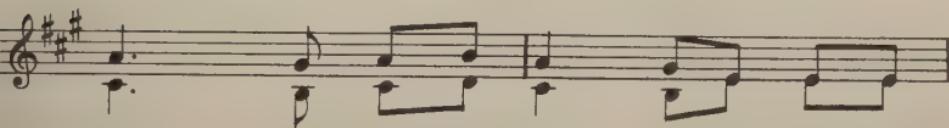
German

With slow movement M. = 80

mp

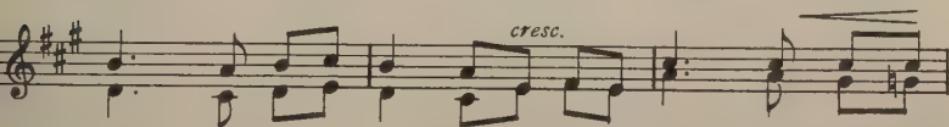
Key A. { *m₁ . s₁ , m₂ . s₁ : m₃ . s₁ . r₁ , s₁ : d₁ , s₁ . r₁ , s₁ | m₁ , s₁ . m₁ , s₁ : m₂ , s₁ . s₁ : s₁ . s₁ }* { *: : : : . s₁ : s₁ . s₁ }* {

1. As turns the
2. A - cross the
3. Turn, bu - sy



{ *d* : - . *t₁* : *d* . *r* | *d* : *t₁* . *s₁* : *s₁* . *s₁* } { *m₁* : - . *r₁* : *m₁* . *f₁* | *m₁* : *r₁* . *s₁* : *s₁* . *s₁* }

wheel, my thoughts are turn - ing, For home a -
hills, the light is fall - ing, Be - yond the
wheel, turn thee from sor - row, And weave a



{ *r* : - . *d* : *r* . *m* | *r* : *d* . *s₁* : *l₁* . *s₁* | *m* : - . *m* : *m* . *m* } { *f₁* : - . *m₁* : *f₁* . *s₁* | *f₁* : *m₁* . *s₁* : *l₁* . *s₁* | *d* : - . *d* : *t₁* . *ta₁* }

far for ev - er yearn - ing, As flies the thread my thoughts are
sea are loved ones call - ing, As here I sit, so sad - ly
dream of glad to - mor - row, Tho' yet a - while, must part - ing



{ *s* : *f* . *d* : *t₁* . *l₁* | *s₁* : - . *d* : *r* . *m* | *r* : *d* . : } { *ta₁* : *l₁* . *l₁* : *s₁* . *f₁* | *m₁* : - . *m₁* : *f₁* . *s₁* | *f₁* : *m₁* : . }

fly - ing, And as it breaks my heart is dy - ing.
weav - ing, On Homeland's shore are fond hearts griev - ing.
sev - er, Soon may I rest in Homeland ev - er.

34. Annie of Tharaw

LONGFELLOW

German

With gentle movement M. = 116

Key C. { | m .s :d' .m' :s' .d' | l' :-.s' :f' | m' :f' :r' | d' :-. :-. }

p

Key G. { | s :-.l :s | s :d' :d' | r' :-.m' :r' | d' :-. :-. } | t m :m :m | s :-.f :m { | m :-.f :m | m :m :m | f :-.s :f | m :-. :-. } | r s :d :d | m :-.r :d { | s :-.l :s | s :d' :d' | r' :-.m' :r' | d' :-. :-. } | t m :m :m | f :-.s :f | m :-. :-. }

1. An - nie of Tha - raw, my true love of old, She is my life and my
 2. Then come the wild weather, come sleet and snow, We'll stand to - geth - er, how -
 3. Shouldst thou be torn from me, wan - d'ring a - lone, In - to a des - er - t, all

Key C. { | r :-.m :r | d s :-. :-. | s :-.l :s | s :d' :d' | r' :-.m' :r' | d' :-. :-. } | t m :m :m | f :-.s :f | m :-. :-. }

goods and my gold; An - nie of Tha - raw, her heart once a - gain
 ev - er it blow; Pov - er-ty, sick-ness and sor - row and pain,
 friendless, un - known, Quick - ly I'll fol - low, and where the sea flows,

p

cresc.

Key G. { | t m :m :m | s :-.f :m | r :-.m :r | d s :-. :-. | s :-.s :l | t :s :l { | r s :d :d | m :-.r :d | t m :-.l :t | d s :-. :-. | s :-.s :f | f :f :f { | t :t :d' | r' :-. :-. | d' :r' :m' | f' :-.m' :r' | d' :r' :t | d' :-. :-. { | f :f :m | r :-.s | m :f :s | l :-.s :f | m :f :r | m :-. :-. }

To mine is plight - ed in joy and in pain. An - nie of Tha - raw, my
 Shall be to our love as links to the chain. An - nie of Tha - raw, my
 Thro' ice and i - ron, thro' arm - ies of foes. An - nie of Tha - raw, my

rit.

{ | t :t :d' | r' :-. :-. | d' :r' :m' | f' :-.m' :r' | d' :r' :t | d' :-. :-. { | f :f :m | r :-.s | m :f :s | l :-.s :f | m :f :r | m :-. :-. }

rich - es, my good, — Thou art my soul, — my flesh and my blood.
 rich - es, my good, — Thou art my soul, — my flesh and my blood.
 light and my sun, — Lö! our two lives — are wov - en in one.

35. My heart's love has left me

F.H.

South German

Gracefully M.=104

Key F. { :d' | d'.f :d'.f :d'.f | m : - :l | l.t, l.t, l.t, l.t, | d : - |

mp

1. My heart's love has left me, We part - ed in scorn, Now cold seems the
 2. Yet fair was her promise, And sweet was her smile, Could one so un-
 3. Then soft - ly I'll woo her, Her kind-ness to make, And tell her true

Key C.

{ 1.r:r :r.m | f.t:f.t:f.t | d : - :m | s : - l :t | d':t :l }

{ f.r:r :r.d | t.s:t.s:t.s | d : - :f | m : - f:r | m:s:f }

sunshine, And dark grows the morn; The mu - sic throbs sad - ly, The
 worldly Be_ guilty_ of_ guile? Nay, ne'er I'll be - lieve it, Tho'
 lov - ing For - gives for love's sake; Till fair as the dewdrop Her

Key F.

{ s :m' : - .r' | d' : - :d's | s : - fe:s | l :r :m | f :m :r }

{ s :s : - .f | m :s :taf | m : - re:m | f :t, :d | r :d :t, }

dance tempts in vain,- My sad heart will nev - er Be hap - py a -
 faith - less she be, The fault of our part - ing Rests on - ly with
 gen - tle tears start, And proud - ly I hold her Clasp'd close to my

{ s : - :s | s : - fe:s | d'.r:r :r.m | f.t:f.t:f.t | d : - |

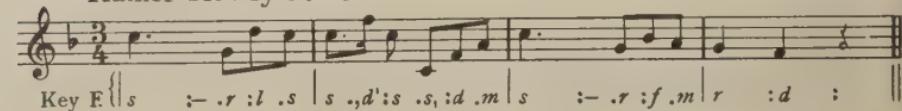
{ m : - :m | m : - re:m | l.r:r :r.d | t.s:t.s:t.s | d : - |

gain, My sad heart will nev - er Be_ hap - py a - gain.
 me, The fault of our part - ing Rests on - ly with me.
 heart, And proud - ly I hold her Clasp'd close to my_ heart.

36. Hope will banish sorrow

Swabian
arr. J. KINROSS

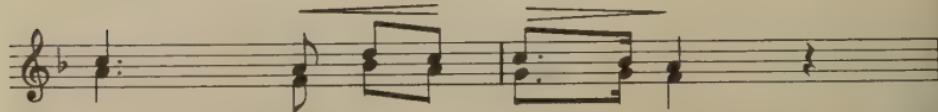
Rather slowly M. = 72



1. Once a - gain we're doom'd to part,
 2. When I'm far a - way from thee,
 3. Faith and trust in heav'n we have,



Deem not 'tis for ev - er;
 O'er the ocean sail - ing,
 God is ev - er near - est,



Love, if root - ed in the heart,
 You will oft - en muse of me,
 He can still the storm - y wave,

Key C. { *r's .d' :m' .r' :d' .t* | *r' :d' :* | *f :m :* | *taf :— .m :r .d* }
 Time nor tide can sev - er;
 Tears and sighs pre - vail - ing;
 Bear me safe - ly, dear - est.
 Key F. { *s_r :— .d :t, .l,* }
 'Tis the sad a -
 But ne'er think of
 Then fare - well my

dieus that chill, Make the part-ing sad-der still,
 me with fear, Check at once the ris-ing tear,
 na-tive shore; Clasp me to thy heart once more,

mf

Say "we'll meet to - mor - - - row,"
 Sing "we'll meet to - mor - - - row,"
 Sing "we'll meet to - mor - - - row,"

dim.

||

37. Swabian Trooper's Song

JOHN GUARD

Swabian

Gaily M. d-112 *mf*

Key G. { | :d :s, | :d :s, ,m | m :r :s, ,f | f :m. :d ,m |
 : : :s, ,d | d :t, :s, ,r | r :d. :d ,d |

1. Morn-ing dawn, morn-ing dawn, Light that
 2. Can it be? Can it be? Life, sweet
 3. Gone so soon, gone so soon, All my
 4. Hush, my heart! Hush, my heart! Why should

{ | s :—.m :f ,r | r :d : | d ,m :m .m :m .m |
 { | m :—.d :r ,t, | t, :d : | d ,d :d .d :d .d |

lights me to the grave, Soon shall war, with summons
 life, so soon to pass, Yes - ter-day all care de-
 youth ful joy and pride, Like the fra-gile flow-ers
 I thus vain - ly sigh? Be my trust on God de-

{ | s ,f :r : | r ,f :f .f :f .f | l ,s :m :d ,m |
 { | m ,r :t, : | t, ,r :r .r :r .r | f ,m :d :d ,d |

braz - en, Call me to my death to hast - en, I and
 fy - ing, Ere to-night in si - lence ly - ing Shroud-ed
 bloom - ing, Summer's morning hour per - fum - ing, Withered
 pend - ed, Then if life to - day be end - ed, Let me

{ | s :—.m :f ,r | r :d . :d' ,m' | s' :—.m' :f' ,r' | d' :d' . : |

many a com-rade brave.
 in the trembling grass.
 ere the e - ven - tide.
 like a sol - dier die.

39. The Bugle Call

F. H.

Westphalian Song

In marching time M. 126

Key G. { :s. d. ct | d' :- .s | m. s :m. d | s :s. | s. ||

1. Our hearts are warm as sun - light For the
 2. The pipe of peace may cheer us To the
 3. With gun to fit our shoul - der And a

{ :s. d. :d. lr. :r. m. :- | d. :- | d. :d. lr. :r. }

{ :s. m. :m. ls. :r. | d. :- | :s. m. :m. ls. :s. }

fa - ther - land we love, The clash of swords is
 joys of home we yield, But when there's dan - ger
 sword our wrist can ply, The foe had need be

{ m. :- | d. :- | d. :d. lr. :r. }

mu - sic That has pow'r our souls to
 near us Then our place is on the
 bold er If he thinks to make us

{ m. :- | d. :- | :d. r. }

move. Our fa - ther's spi - rit
 field. Our coun - try's flag waves
 fly. Tho' shells a - round us

{ || f :— If :l s :s .s If :f }
 leads us, To fight when our coun - try
 o'er us, And vie - to - ry lies be -
 seat - ter, Tho' long the odds, what

{ || d :— lr :s .f | m :d .d ld :s .f }
 needs us, But the voice that we love, ev - 'ry
 fore us, But the voice that we love, ev - 'ry
 mat - ter? Still the voice that we love, ev - 'ry

{ || d :d ld :d .r | m :m .r lm :m .r }
 voice a - bove, Is the strain that we greet When the

{ || d .s. :d .r lm :f | s :s lr :f :r }
 foe are there to beat- The mu - sic of the

{ || d :— lr :r | m .r :m .f Is :t, | d :— |— ||
 bu - gle, The call that nev-er sounds re - treat!

40. The Miller's Daughter

Bohemian

With flowing movement M. J-92



{ m .m :f .f | s ,f :m .m | f .f :s .s }
 { d .d :r .r | m ,r :d .d | r .d :t .r }
 1. Down the stream so cheer - i - ly Be - side the mill we
 2. When we call, oh, read - i - ly She an - swers us a -
 3. Part - ing then, re - gret - ful-ly, We turn the dark - ning

cresc.

play - ful cho - rus throw; Down the stream so
 hear our home - ward strain, When we call, oh,
 tic - tac goes the mill, Part - ing then, re -

A musical score for a soprano voice. The score consists of a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The vocal line is in 2/4 time. The lyrics are enclosed in parentheses below the staff. The first line of lyrics is: 'cheer - i - ly Be - side the mill we row,'. The second line is: 'read - i - ly She an - swers us a - gain,'. The third line is: 'gret - ful - ly, We turn the dark -'ning hill,'. The vocal line ends with a fermata over the last note of the third line.

Key C.

The musical score consists of a treble clef staff with a key signature of one flat. It features a series of eighth-note patterns. Below the staff, lyrics are provided in English and Chinese. The lyrics are: 'la— la— la— la! Tra la la la— la— la— la'.

la *dim.* *mp*

Key F.

{ f', r' .t :f', r' .t | d's :- .f | m .m :f .f }

 t .s :f .s ,f | m t, . :- .r | d .d :r .r }

la _ la la _____ la! _____ To the pret - ty }

A musical score for a single melodic line. The score consists of a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth note patterns. The lyrics are written below the notes, enclosed in a brace, with the first line 'Nat-a-lie A' and the second line 'Sweet-ly sing-ing' on the same line.

A musical score for 'Tic-Tac-Toe' featuring a treble clef, a key signature of one sharp, and a tempo of *f*. The score consists of two staves. The top staff contains a melody of eighth and sixteenth notes. The bottom staff contains a harmonic bass line. The lyrics are written below the staffs, corresponding to the musical phrases. The lyrics are: 'there, Where tic - tac, tie - tac goes the mill,'. The music is divided into measures by vertical bar lines, and the lyrics are placed under the notes that correspond to the spoken words.

The musical score consists of two staves. The top staff is in G major and the bottom staff is in A major. The lyrics are as follows:

Tic-tac, tic-tac goes the mill, tic-tac goes the mill.

41. An Austrian Landler

F. H.

Austrian

Gaily M. - 126

mf

{:s, | m :m :s, .s, | f :f :s ,s | f ,t,-:f :f :f }
 {s, d :d :s, .s, | r :r :s, .s, | r :r :r :r }

1. Rouse, bright eyes, from thy dream-ing, Wak-en dull hearts from
 2. Come, dance now lightsome heart-ed, While the hap-py strains
 3. How tune-ful, how en-trane-ing, Rings the mel-o-dy

{m : :s, | m :m :s, .s, | f :f :s ,s }
 {d ; :s, | d :d :s, .s, | r :r :s, .s, }

care, For lamp-light now is gleam-ing, Mer-ry
 flow; Soon true hearts may be part-ed, Soon the
 true, And danc-ing, gai-ly danc-ing, Soon the

p

{f ,t,-:f :f | m : .s :fe .s | m : .m :fe .s }
 {r :r :r | d : .m :re .m | d : .d :re .m }

strains fill the air. La la la
 feet wea-ry grow. La la la
 heart danc-es too. La la la

{f :f .s :fe .s | f :f .s :fe .s | m : .s :fe .s }
 {r :r .t, :r .t, | r :r .t, :r .t, | d : .m :re .m }

la la la la la la! La

cresc.

{m :m .s :fe .s | f :f .s :fe .s | f : : .s | d : .m :re .m }
 {d :d .m :re .m | r :r .t, :r .t, | r : : .f | m : .m :re .m }

la la la la la la! la la!

42. Where the Gentian blows

Tyrolean

Briskly M. = 144 *mf*

Key C. { | d' : m : m | d : m : m | d' : m : - . m | s : - . f : f |

1. Up in the morn - ing gay,
 2. Come, ere the sun is high,
 3. Climb where the gen - tian blows,

{ | s : t . r' : f' . t | d' : d' . m' : s | d' : m : - . m | s : - . f : f |

{ | f : f . r : t . r | m : m . s : m | m : d : - . d | m : - . r : r |

Jo - dl - di - a hö' hol-di-o! Come with a ma - tin lay,
 Jo - dl - di - a hö' hol-di-o! While still the val - leys lie,
 Jo - dl - di - a hö' hol-di-o! Up where the goat - herd goes,

{ | s : t . r' : f' . t | d' : - : s | s . f : f : f |

{ | f : f . r : t . r | m : - : m | m . r : r : r |

Jo - dl - di - a hö! Where pine trees are
 Jo - dl - di - a hö! And o'er the green
 Jo - dl - di - a hö! Where sun - beams are

{ | m . s : d' : s | s . f : f : f | m . s : d' : m . s |

{ | d : m : m | m . r : r : r | d : m : d |

blow - ing, And star - dais - ies grow - ing, Where
 grass - es The moun - tain maid pass - es, And
 dane - ing O'er snow - y peaks glanc - ing, Then

|| d' :m :—.m | s :—.f :f | s :t .r' :f' .t | d' :d' .m' :s ||
 { m :d :—.d | m :—.r :r | f :f .r :t .r | m :m .s :m ||
 na - ture makes hol - i-day Jo - dl - di-a hö, hol-di-ö!
 sings to her flock be-low, Jo - dl - di-a hö, hol-di-ö!
 up in the morn - ing gay, Jo - dl - di-a hö, hol-di-ö!

|| d' :m :—.m | s :—.f :f | s :t .r' :f' .t | d' :— : ||
 { m :d :—.d | m :—.r :r | f :f .r :t .r | m :— : ||
 Come with a ma - tin lay, Mu - sic so sweet and low, } Jo - dl - di-a hö!
 Come with a ma - tin lay,

slower *mp*

|| s :—.t :r' .f' | m' .r' :d' :— | r' .d' :t .s :t .r' | m' .s :d' .m' :d' .s ||
 { s :—.s :s .s | d' .s :m :— | f .m :r .s :f | m .m :m .s :m .m ||
 Jo - dl - di - a ho-e-di hûi di - ri - a hoi ri - a hoi - di - e,

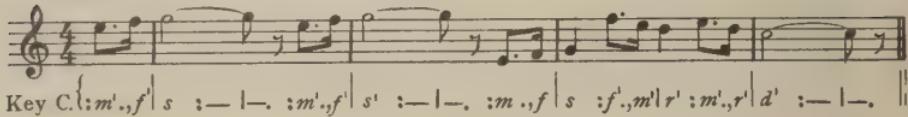
cresc.

|| s :—.t :r' .f' | m' .r' :d' :— | r' .d' :t .s :t .r' | d' :— :— ||
 { s :—.s :s .s | d' .s :m :— | f .m :r .s :f | m :— :— ||
 Jo - dl - di - a ho-e-di, hûi di ri - a ho - e - ri!

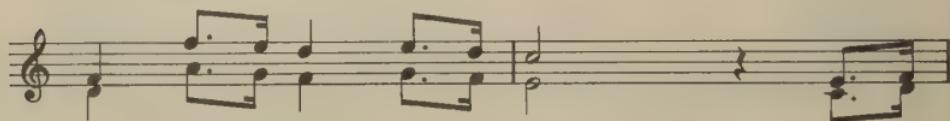
43. Morning in Tyrol

F.H.

Tyrolean

In moderate time M. $\frac{4}{4}$ - 120

1. Come a-way now, a-way, now the val-ley is light, And the
 2. Come a-way now, a-way, now there's plen-ty to do, It is



cows are a-stray on the hill, And you
 time that the world was a-wake, For the



don't have a sup, and you don't have a bite, Till your
 sun it is up, and is shin-ing on you, And has

f :f' ,m' | r' :m' ,r' | d' :— | :m .s
 r :l ,s lf :s ,f | m :— | :d .m
 pail to the brim ye shall fill! Hi di
 cleared off the mist from the lake! Hi di

f :f' ,m' | r' :r .f | m :m' ,r' | d' :m .s
 r :l ,s lf :r .t, | d :s ,f | m :d .m
 ho! a - i - ri, hi di ho! a - i - ri, tra la
 ho! a - i - ri, hi di ho! a - i - ri, tra la

f :f' ,m' | r' :r .f | m .s :m' ,r' | d' :m .f
 r :l ,s lf :r .t, | d .m :s ,f | m :d ,r
 la, tra la la, tra la la — la la la! Blow a
 la, tra la la, tra la la — la la la! There is

s :s ,l | s :s ,l | s :m' ,r' | d' :m .s
 m :m ,f | m :m ,f | m :s ,f | m :d ,m
 note on your horn that shall tell it is morn, And be
 but - ter to make, there is bread we must bake, Ere the

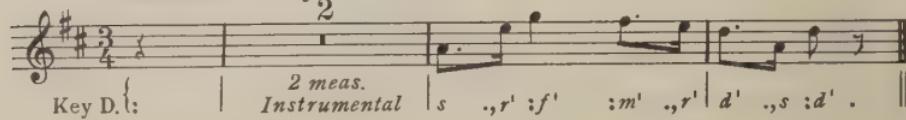
f .s :f' ,m' | r' :m' ,r' | d' :— | — ||
 r :l ,s lf :s ,f | m :— | — ||
 shamed to lie i - dle and still.
 sky — o'er the moun - tain is blue.

44. A Mountain Maid

F.H.

Tyrolean
arr. J. KINROSSFresh and lively M. $\text{d}=126$

2



p

{:m ..,f | s ..,d' :d' :r' ..,d' | l ..,r :f :r ..,d
{:d ..,r m ..,m :m :f ..,m f ..,r :r :t ..,l,

1. Gai - ly sings the breeze Thro' the Al - pine trees, And the
2. With a tune - ful song She will trip a - long, And the
3. Lit - tle moun - tain maid In an Al - pine glade, Where the

{ t ..,r :t ..,l :s ..,f | m :— :m ..,f
{ s ..,t ..,s ..,f :m ..,r :d :— :d ..,r
birds are wak - ing in the sky, While the
val - leys ech - o with her laugh, And her
ros - es blos - som wild and free, From a

{ s ..,d' :d' :r' ..,d' | l ..,r :f :r ..,d' { m ..,m :m :f ..,m f ..,r :r :t ..,l,
dap - pled cows In the byre a - rouse, And they
pails will swing, With a ting, ting, ting, As she
grass - y knoll, In the gay Ty - rol, You have

p

{ t , r : t , l : s , t , | d : .s ; l .s
 { s , t : s , f : f , t , | d : .m : f .m

wait to hear the Swiss maid cry—
danc - es down the moun - tain path. } La la la
taught a mer - ry song to me.

{ s .m' : r' .s : l .s | s .r' : d' .d' : t .l
 { f : f .f : f .f | m : m .l : s .f

la — la la la la la la la la la la

{ l .s : fe .s : l .t | d' .m' : s ' .s : l .s
 { f .m : re .m : f .r | m .s : m .m : f .m

la la

{ s .m' : r' .s : l .s | s .r' : d' .d' : t .l
 { f : f .f : f .f | m : m .l : s .f

la — la la la la la la la la la

rit.

{ l .s : fe .s : l .t | d' : —

la — la la la la!

45. Bavarian Hunting Song

F.H.

Folk Song of the Bavarian Highlands

With spirit M.=108

2

Key C. : *Instrumental* | *s' ; s' : s' | s' ; s' : s' | s' : - : - | - : - |*

f

{:s | s : - : - | m : - : s | s : - : | m : - : s | s : m : s | d' : s : d' |
{:s | s : - : - | m : - : s | s : - : | m : - : s | s : m : s | m : d : m |

tra - ra, _____ tra - ra, _____ tra - ra, _____ tra - ra, _____ tra -

mf

{r' : - : - | : m | s : - .s : s | s : - : s | d' : - : - | s : - : s |
{s : - : - | : m | m : - .m : m | m : - : m | m : - : - | m : - : m |

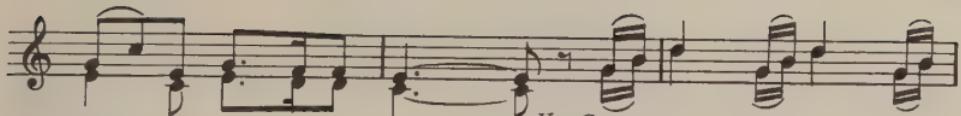
ra! _____ 1. Oh! who would stay id - ly sigh - ing When
 2. Who lov - eth a breez - y morn - ing Who
 3. Then home in the dusk of gloam - ing The

{m : - .m : s | s : f : l | s : - : - | : m | s : - : s | s : - : d' |
{d : - .d : m | m : r : f | m : - : - | : d | m : - : m | m : - : s |

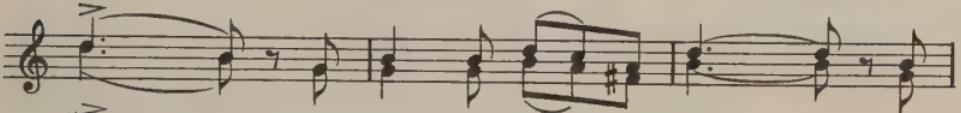
loud - ly the horn doth sound, _____ When near the buck is
 lov - eth a life so gay, _____ The slug-gard's plea - sures
 sil - ver moon - light a - bove, _____ To pour out tales of

{m' : - : - | d' : - : l | s : d' : m' | r' : - .l : t | d' : - : - | : s |
{d' : - : - | l : - : f | m : - : s | f : - .f : f | m : - : - | : m |

ly - ing, And crisp - ly glit - ters the ground, And
 scorn - ing, Come, gal - lop, gal - lop a - way, Come,
 roam - ing In pret - ty ears that we love, In



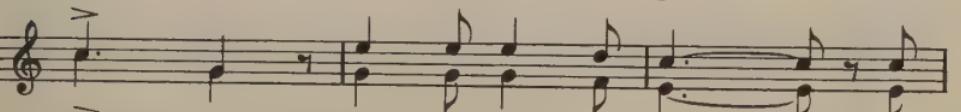
{s :d' :m ls :- .f :f | m :- : - l : : sd .m | s :- :d .m ls :- :d .m }
 {m :- :d lm :- .r :r d :- : - l : : sd .m | s :- :d .m ls :- :d .m }
 crisp - ly glit ters the ground. — My men, come turn a -
 gal - lop, gal - lop a - way. — We'll run, my lads, for
 pret - ty ears that we love. — A day well spent, I



{s :- : - lm : : d | m :- :m ls :f :r | s :- : - l : : :m }
 {s :- : - lm : : d | d :- :d lm :r :t, | m :- : - l : : :d }
 bout, — Be - fore the sun is out, — Be -
 fun, — Un - til the day is done, — Un -
 say, — A right good sports - man's day, — A



Key C.
 {d :- :d lr :m :r | ds :- : - l : : s | s :- : - lm :- :d' }
 {d :- :d lt, :- :t, | ds :- : - l : : s | s :- : - lm :- :d' }
 fore the sun is out. — We'll play him and
 til the day is done. — O'er hol - low we'll
 right good sports - man's day. — That pleas - es and



{d' :- : - ls :- : | m' :- :m' lm' :- :r' | d' :- : - l : : :d' }
 {d' :- : - ls :- : | s :- :s ls :- :f | m :- : - l : : :m }
 slay him Ere the close of day; — The
 fol - low, Ne'er a dan - ger shun; — The
 eas - es Hearts from sor - row's sway; — The



{d' :- : - l : : :d' | d' :- : - ls :- : | m' :- : - lr' :- : | d' :- : - l : : }
 {m :- : - l : : :m | m :- : - lm :- : | s :- : - lf :- : | m :- : - l : : }
 horn — is sound - ing, Come a - way! —
 horn — is sound - ing, Day's be - gun. —
 horn — is sound - ing, Come a - way! —

46. The Switzer

F.H.

Tyrolean

Brightly $M.=126$ *mf*

Key C $\left\{ \begin{matrix} :f', r' | r'.t :t :s., l | s : - : d.r | m : m.r : m.f | s.d':d' :d.r | m : m : l.s \\ : : : : : d.t | d : d.t : d.r | m : m : d.t | d : d : f.m \end{matrix} \right\}$

1. Green slopes and warm val-ley The Swit-zer doth
2. No trou-ble or sor-row His heart doth dis-
3. His horn slung be - hind him, His Al-pen-stock

$\left\{ \begin{matrix} r : - : r | r.m:f : - .r | m.f : s : - .m | f.s : l : - .f | m.f : s : d.r \\ t, : - : t, | t, d : r : - .t, | d.r : m : - .d | r.m:f : - .r | d.r : m : d.t \end{matrix} \right\}$

roam; In yon-der white châ - let, In yon-der white châ - let 'Tis
 may, No care for to - mor-row, No care for to - mor-row, No
 strong, At morn you may find him, At morn you may find him, And

$\left\{ \begin{matrix} m : m.r : m.f | s : - : l.s | f : f : s.f | m : : m', d' \\ d : d.t : d.r | m : - : f.m | r : r : m.r | d : : s.m \end{matrix} \right\}$

there is his home, 'Tis there is his home. Hui-di-
 doubt for to - day, No doubt for to - day. Hui-di-
 list to his song, And list to his song. Hui-di-

$\left\{ \begin{matrix} d'.s : s : m.m | r.s : s : f', t | t.s : s : f, f | m.s : s : m', d' \\ m : m : d.d | t, : r : s, f | r : t, : r, r | d.m : m : s, m \end{matrix} \right\}$

rir - la hol - di - ei - a, hui - di - rir - la hol - di - ei - a, hui - di -

{ d'.s :s :m ,m | r .s :s :f' .t | t .s :s :s ,t | d : -
 m :m :d ,d t ,r :s ,f r :t ,r :f m : -
 rir - la hol - di - ei - a, hui - di - rir - la hol - di - o.

47. Polish National Dance

F.H.

Very gaily M. d-126

Key F { d :d' | t .l : - | t ..s :f .t ,d :d' .

{ m .s :d | t ,r : - .r | r .m :f | l .s : - .f | m .s :d | t ,r : - .r
 d .m :d | s ,t ,: - .t ,t ,d :r | f .m : - .r | d .m :d | s ,t ,: - .t ,

1. Tread a gay measure, Tra la la la la la la la! Dance for true pleasure, Tra
2. Round and round go-ing, Tra la la la la la la la! Dulcet strains flow-ing, Tra
3. Now the strains al-ter, Tra la la la la la la la! Pret-ty feet fal-ter, Tra

{ l ..s :f .r | r .d : | d .d :d' | t .l : - .l | l ..t :d' ..l
 f ,m :r .t ,t ,d : | d .d :m | s .f : - .f | f ,s :l ..f

la la la la la la! First with fair gra - ces Make rea - dy all for
 la la la la la la! Hearts with joy beat - ing, With sweet enchantment
 la la la la la la! Soft and low fall - ing, There comes a note en -

{ l .s : | m .s :d | t ,r : - .r | l ..s :f ..t ,r .d :
 f ,m : | d .m :d | s ,t ,: - .t ,f ,m :r ..t ,s ,d :

dancing, Hap-py young fa - ces, And bright eyes soft - ly glancing.
 thrilling, Hand with hand meet-ing, And bliss each moment fill - ing.
 thralling, Joy and pain blend-ed, And then the dance is end - ed!

48. In the Styrian Land

F.H.

Styrian
arr. J. KINROSSModerately slow M. $\text{♩} = 80$

2

Key F. { 2 meas. Instrumental | s .r :l .s :r ,m | d :— ||

1. There's a land a - far That by sun or star Has a
 2. Through the danc - ing leaves Shine the cot - tage eaves 'Neath the
 3. On the moun - tain calm Rests a ti - ny farm, Like a

{ s .r :s .l :r .f | m :— :d .r {
 { t .t :t .d :t .r | d :— :d .t {
 wel - come and a smile for me. 'Tis the
 branch - es of the might - y tree;
 child up - on a gi - ants knee; And the

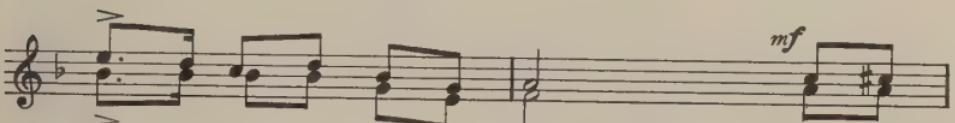
cresc.

Key C. { m .s :m :r .d | t m .s :m' :r' .d' {
 { d .s :d :s .m :d .m :s :f .m {
 home that lies Where the moun - tains rise, And the
 pig - eons coo All the long day thro', And the
 grass is white, All with dais - ies digit, Sweet - ly

Key F. { t .d' :r' .m' :f' ,t | d's :— :s .se {
 { r .m :f .s :l ,f | m t :— :m .m {
 blos - soms of the wild blow free,
 spin - dles hum so mer - ri - ly,
 blow - ing on the sha - dow'd lea,



{ l .f :d' :t .l | l .s :m :fe .s
 { f .f :l :s .f | f .m :d :re .m }
 sum-mer hides In the val-ley sides, And the
 mu-sic there Fills the sum-mer air, And the
 Sty-rian land Where the white Alps stand, And the



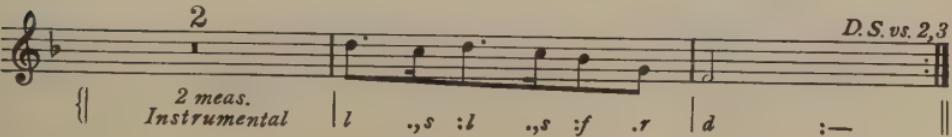
{ t ,l :s .l :f .r | m :— :s .se
 { f ,f :f .f :r .t | d :— :m .m }
 riv-er bears a song to sea; Where the
 riv-er bears a song to sea; 'Till the
 riv-er bears a song to sea; In the



{ l .s :f :t .l | fe .s :d' :t .l
 { f .m :f :s .f | re .m :m :re .re }
 sum-mer hides In the val-ley sides, And the
 mu-sic there Fills the sum-mer air, And the
 Sty-rian land Where the white Alps stand, And the



{ l ,s :l . ,s :f .r | d :— :
 { m ,m :f ,m :r .t | d :— : }
 riv-er bears a song to sea.



49. The Mountain Ranger

F.H.

Styrian

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is marked 'M.=132'. The dynamic is 'mf'. The melody consists of eighth and sixteenth note patterns. The vocal line starts with a half note, followed by a quarter note, then eighth notes, then sixteenth notes, then eighth notes again, and finally sixteenth notes. The lyrics are: 'Lightly' (sung twice), 'm. f.', 's', 'm', 's', 'd', 't', 'r', 'r', 'm'. The vocal line ends with a half note.

1. On the moun-tains I'm a ran-ger, And I
2. When the north winds o'er me whis-tle, And the
3. Come, O come, then fol-low, fol-low O-ver

3. Come, O come, then fol-low, fol - low O-ver


 The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, with a bass clef and a common time signature. The lyrics are in both English and German, with the German words in parentheses. The piano part includes a dynamic marking 'p' (piano) and a fermata over the final note.

gun, I climb the heights be-fore the ris-ing sun.
 charm To dare the path and nev-er fear the harm.
 free, The hunt-er's life shall be the life for me!

50. In Exile

KATE T. SIZER

Swabian

Sadly M. J = 112

mp

{ s :d' :d' | t :—.f :f | l :l :l }
 { m :m :m | r :—.r :r | f :f :f }

{ s :—.d :d | s :l .s :f .m | m :—.r :r }
 { m :—.d :d | m :f .m :r .d | d :—.d :d }

{ r :m :—.r | s :— : | s :l :s }
 { t, :t, :—.t, | m :— : | m :f :m }

ff

{ m' :—.r' :d' .l | s :m ,s . :r ,s . | d :— :— }
 { s' :—.f :m .f | m :d ,m . :r ,t, . | d :— :— }

51. Oh! little flower

F.H.

Swiss

With flowing movement M. $\text{♩} = 108$

Key E \flat { :d | d' :— :l | s :— :s, | l :— :t, | d :— | }

mp

{ :m | m :—.r :m | s :—.l :s | s :—.f | m :—.s | d' :—.s | l :—.s |
 { :d | d :—.t, :d | m :—.f :m | m :—.r | d :—.m | m :—.m | f :—.m | }

1. A blos - som red — and white I found A - mid the mea - dow
 2. No o - ther flow'r seem'd sweet to me, No o - ther look'd so
 3. And when calm death hath eased my pain, Then o'er my grave new -

Key B \flat

{ s :— :— l : :m | m :—.r :m | s :—.l :s | s :—.f | m :—.m, |
 { m :— :— l : :d | d :—.t, :d | m :—.f :m | m :—.r | d :—.f, |
 grass, — Its fra - grance fill'd the air a-round, It
 fair, — I could no lon - ger hap - py be, My
 made, — Oh! plant the flow'r I loved in vain, That

cresc.

{ s, :— :d | t, :d :r | m :d :r | d :— :m | s :— :f | m :— :r |
 { m, :— :m, | r, :m, :f, | s, :d :t, | l, :— :l, | t, :— :l, | s, :— :f, |
 stirr'd to love my heart, a - las! It stirr'd my heart, a -
 thoughts for ev - er wan - der'd there, For ev - er wan - der'd
 on my heart my flow'r may fade, That on my heart may

Key E_b

{ d : - : - : - : ds | s : - : m is : - : s | s : - : d' ll : - : l {
 m : - : - : - : ta,f | m : - : d lm : - : m | m : - : m lf : - : f {
 las!
 there. } Oh! lit - tle flow'r, so sweet - ly fair, The
 fade.

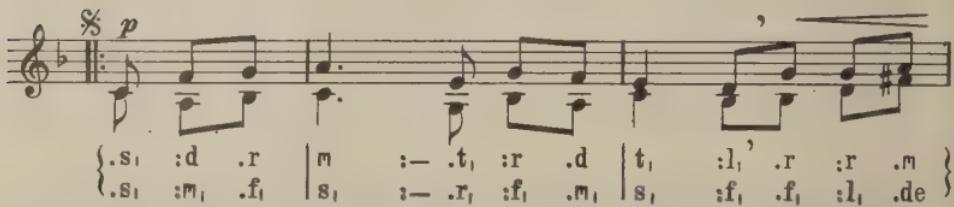
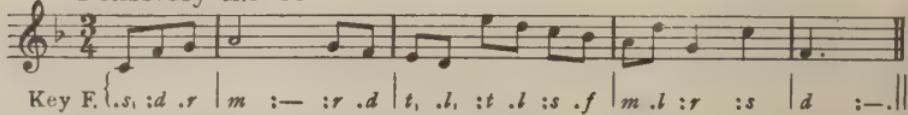
{ s : - : s ls : - : s | s : - : d' : l ls : - : s | s : - : m ls : - : s {
 m : - : m lm : - : m | m : - : f lm : - : m | m : - : d lm : - : m {
 flow'r I longed to pluck and wear, Oh! lit - tle flow'r, so

{ s : - : d' ll : - : r' | d' : - : d' lt : l : t | d' : - : - l : - :
 m : - : m lf : - : f | m : - : m lr : s : f | m : - : - l : - :
 sweet - ly fair, The flow'r I longed to wear. —

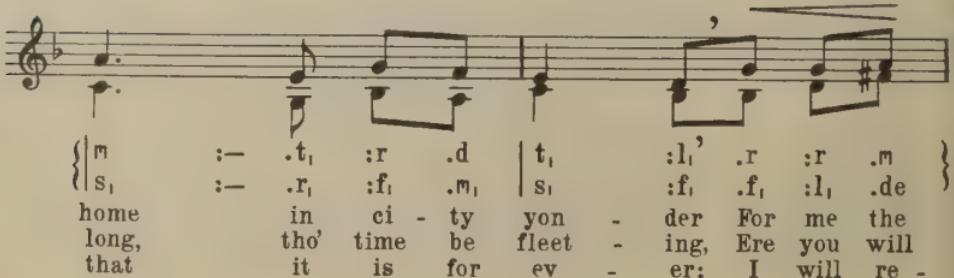
1. Dans un bosquet mes yeux emus
 Ont vu petite fleur.
 Hélas! ne la verrai je plus?
 Pourtant elle a ravi mon cœur,
 Elle a ravi mon cœur.
 Petite fleur, petite fleur,
 Ferait pourtant tout mon bonheur,
 Petite fleur, petite fleur,
 Ferait tout mon bonheur.
2. Bosquet jaloux, où cachestu
 Fleurette, mes amours?
 Ah! mon courage est abattu
 De la chercher hélas toujours,
 De la chercher hélas toujours.
 Petite fleur, etc.
3. Pour moi sans elle rien n'est beau,
 Il me faudra mourir
 Qu'au moins elle orne mon tombeau,
 C'est mon dernier, mon seul désir,
 C'est mon dernier désir.
 Petite fleur, etc.

52. The Switzer's Farewell

F. H.

Swiss
arr. J. KINROSSPensively M. $\text{d}=80$ 

1. From these fair moun - tains I must wan - der, Which calm and
 2. Clasp hands, dear friend, in fare-well greet - ing, May you be
 3. Our tears must fall, but tho' we sev - er, And fate has



1

path of duty lies.
see my face again.
turn to you and home.

2

la la

3

la la

4

la la

D.S. vs. 2,3

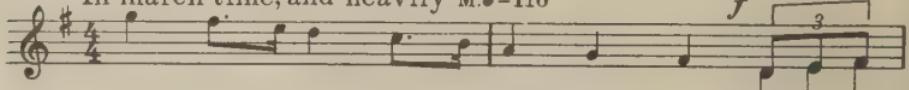
la la

53. Spanish War March

F.H.

Spanish Military March

In march time, and heavily M. = 116



Key G. { d' :t ,l | s :f ,m | r :d | t' :s, d, t, | s, d, t, }

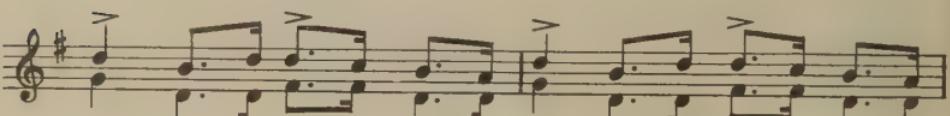
1. Men of the
2. Men of the
3. Men of the



{ d :d ,s, l d :r | m :f l s :s, d, t, | s, d, t, }
 { d :d ,s, l d :t, | d :r l m :s, d, t, | s, d, t, }
 sword, Who for Spain would live or die, Give them a
 flag, All its col - ours proud - ly hail, Foe - men may
 gun, We are proud of hearts so true, Bro - ther and

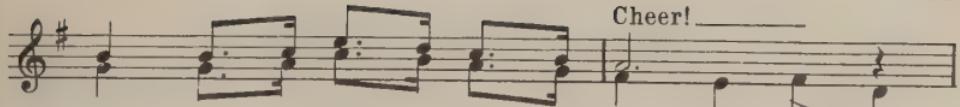


{ d :d ,s, l d :r | m :f l s : | { d :d ,s, l d :t, | d :r l m : |
 cheer As they all come march - ing by,
 brag, But they nev - er shall pre - vail,
 son, All our prayers shall be for you,



{ s :m ,s l s :f :m ,r | s :m ,s l s :f :m ,r |
 { d :s, ,s, l t, ,t, | s, ,s, d :s, ,s, l t, ,t, | s, ,s, }
 Right, left, in or - der go - ing, Far, wide their ban - ners blow - ing,
 East, west, its vic - t'ries flaunt - ed, Scorn - ing the lips that taunt - ed,
 March, march, tri - umph - ant sing - ing, On, on, new glo - ries bring - ing,

Cheer!



{ m : m , f ll , s : f , m | r : - l : - : }
 { d : d , r lf , m : r , d t : l , t : s : }
 Loud, loud your praise be-stow - ing, Cheer! a cheer!
 Still, still our lads un-daubt - ed Cheer! a cheer!
 One, all will give a - ring - ing Cheer! a cheer!

S. I. Clang! clang! Stead-fast fa - ces they are show - ing,
 Fife, drum, Mar-tial mu - sic loud - er grow - ing,
 Young, old, All with ar - dor for - ward spring-ing,

{ r : - l m : - | s , f : m , r l m , s : m , d : }
 { t : s l d : s r : s d : s : }
 S. II. Clang! clang! Clang! clang! Clang! clang!
 Fife, drum, Fife, drum,
 Young, old, Young, old,

S. I. Bang, bang, you will un - der-stand They are the
 Come, come, praise with lips and hand, They are the
 Shout, shout, don't you un - der-stand These are the

3

{ r : - l m : - | s , f : m , r l d : s , d , t : }
 { t : s l d : s r : s d : s : }
 S. II. Bang, bang! You will un - der - stand They are the
 Come, come! Praise with lips and hand, They are the
 Shout, shout! Don't you un - der - stand These are the

pluck - i - est fel - lows in the land,

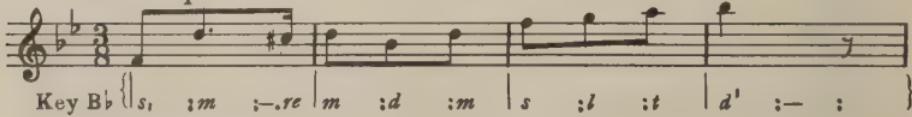
{ s , l : s , f l m : r | d : - l : - : }
 { m , f : m , r l d : t : d : - l : - : }
 March - ing to the mer - ry band.

54. Spanish Cachucha

F.H.

Spanish Dance

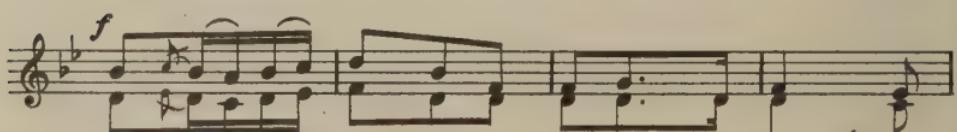
With spirit and verve M. d-160

Key B_b { s, :m :-.re | m :d :m | s :l :t | d : - : }{ d :d.t, :d.r | m :d :s, | s, :l, :-.m, | s, : - :f, |
m, :m.r, :m.f, | s, :m, :m, | m, :m, :-.m, | m, : - :r, | }

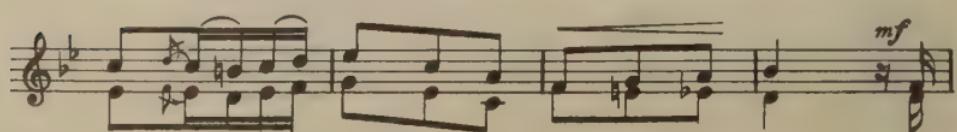
1. Dain - ti - ly pos - ing, new gra - ces dis - clos - ing,
2. Cas - ta - nets swing-ing, now plain - tive the sing - ing,

{ r :m.r, :d.e:r.m | f :r :t, | s, :l, :-.x, | f, : - :m, |
f, :f, .m, :f, .s, | l, :f, :r, | s, :f, :-.x, | r, : - :d, | }

Light - ly the dan - cer a mo - ment de - lay - eth,
Mu - sic and mo - tion in har - mo - ny blend - ing,

{ d :d.t, :d.r | m :d :s, | s, :l, :-.m, | s, : - :f, |
m, :m.r, :m.f, | s, :m, :m, | m, :m, :-.m, | m, : - :r, | }

Then to the sound of the mel - o - dy sway - eth,
Twin - ing, re - clin - ing in pos - tures un - end - ing,

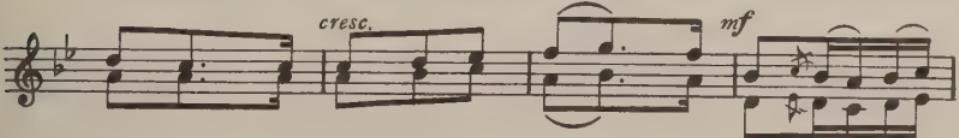
{ r :m.r, :d.e:r.m | f :r :t, | s, :l, :t, | d : - :s, |
f, :f, .m, :f, .s, | l, :f, :r, | s, :f, :t, | m, : - :s, | }

Mov - ing a - round in the joy of the strain, En -
Scarce can the eye with the move - ment keep pace. The



{s₁ :m :-.re| f :m :-.m | d :m :-.s | fe :l :-.s | r :r :-.de}
 {m₁ :s₁ :-.fe| l₁ :s₁ :-.s₁ | d :d :-.m | re :-.m | t₁ :t₁ :-.le,}

tranc-ing the danc-ing, her dream-y eyes glanc-ing, Si-lent-ly
 dra-pe-ry flow-ing, in rich col-ours glow-ing, Dark tress-es

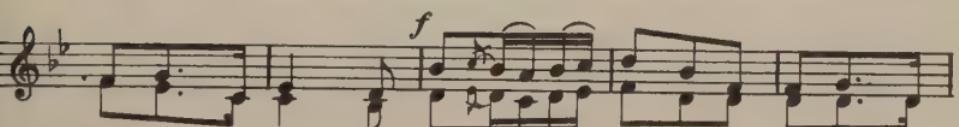


{m :r :-.r | r :m :f | s :l :-.s | d :d :t₁ :d :r}
 {t₁ :t₁ :-.t₁ | t₁ :d :r | t₁ :d :-.t₁ | m, f :m₁, r₁ :m₁, f₁,}
 glid-ing, and grace-ful-ly slid-ing, Fill-ing each
 gleam-ing, and gay rib-bons stream-ing, Wild-er and



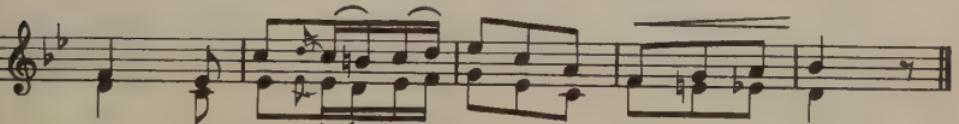
{m :d :s₁ | s₁ :l₁ :-.m₁ | s₁ :-.f₁ | r :m :r :d :e :r :m | f :r :t₁ :t₁}
 {s₁ :m₁ :m₁ :m₁ :-.m₁ | m₁ :-.r₁ | f₁ :s₁ :f₁ :m₁ :f₁ :s₁ | l₁ :f₁ :r₁ :r₁}

heart with the rapture of mo-tion, Thrill-ing each breast with a
 wild-er the mu-sic is beat-ing, Part-ing and meet-ing, ad-



{s₁ :l₁ :-.r₁ | f₁ :-.m₁ | d :d :t₁ :d :r | m :d :s₁ | s₁ :l₁ :-.m₁}
 {s₁ :f₁ :-.r₁ | r₁ :-.d₁ | m₁, f :m₁, r₁ :m₁, f₁, | s₁ :m₁ :m₁ :-.m₁}

transient de-vo-tion, Ma-gie en-tranc-ing, was ev-er such
 vanc-ing, re-treat-ing, Ma-gic en-tranc-ing, was ev-er such



{s₁ :-.f₁ | r :m :r :d :e :r :m | f :r :t₁ | s₁ :l₁ :t₁ | d :-. : ||
 {m₁ :-.r₁ | f₁ :s₁ :f₁ :m₁ :f₁ :s₁ | l₁ :f₁ :r₁ | s₁ :f₁ :f₁ :m₁ :-. ||

danc-ing, Loud ring the plaud-its a-gain and a-gain!
 danc-ing, Won-drous ca-chu-cha, the tri-umph of grace!

55. Away, away, at break of day

KATE T. SIZER

Russian

Allegretto M. = 120

Key F. { :m f .m :f :fe | s .fe :s :m | m .r :t, :t, }

S.I.

1. A - way, a - way, at break of
 2. A - way, a - way, wher-e'er we
 3. A - way, a - way, let no de -
 4. A - way, a - way, for who would

S. II

1. A - way, a - way, at
 2. A - way, a - way, wher -
 3. A - way, a - way, let
 4. A - way, a - way, for

S.I.

day, _____ The lark be - gins his ¹roun - de -
 stray _____ Re - proach - ful na - ture seems to
 lay, _____ No ²dal - liance ³mar life's hol - i -
 stay _____ In dreams to waste life's gold - en

S. II

break of day, The lark be - gins his
 e'er we stray Re - proach - ful na - ture
 no de - lay, No ²dal - liance ³mar life's
 who would stay In dreams to waste life's

S.I.

lay; The vil - lage bells un - ceas - ing
 say - "The morn is here, the night is
 day; Let ev - 'ry hour a wit - ness
 day? There's much to do, there's much to

S. II

roun - de - lay; The vil - lage bells un -
 seems to say - "The morn is here, the
 hol - i - day; Let ev - 'ry hour a
 gold - en day? There's much to do, there's

chime, — To mark the steps of fleet-ing
 S.I. gone, — Time flies a - pace, on, stran-ger
 be — To man's un - wea - ried in - dus -
 win — Ere night comes down and shuts us

chime, — To mark the steps of fleet-ing
 S.I. gone, — Time flies a - pace, on, stran-ger
 be — To man's un - wea - ried in - dus -
 win — Ere night comes down and shuts us

time; The vil - lage bells un - ceas - ing
 S.I. on; The morn is here, the night is
 try; Let ev - 'ry hour a wit - ness
 in; There's much to do, there's much to

time; The vil - lage bells un - ceas - ing
 S.I. on; The morn is here, the night is
 try; Let ev - 'ry hour a wit - ness
 in; There's much to do, there's much to

chime, — To mark the steps of fleet-ing time.
 S.I. gone, — Time flies a - pace, on, stranger on!"
 be — To man's un - wea - ried in - dus -try.
 win — Ere night comes down and shuts us in.

chime, — To mark the steps of fleet-ing time.
 S.I. gone, — Time flies a - pace, on, stranger on!"
 be — To man's un - wea - ried in - dus -try.
 win — Ere night comes down and shuts us in.

56. A Russian Weaving Song

F.H.

Russian

Moderato M. = 92



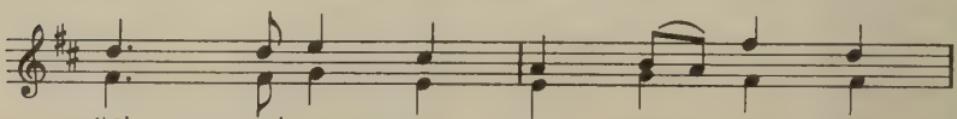
Lah is B. { m :— .m | m .d' :t .l | se :m ll :m }
 { m :r | d .m :r .d | m :— .r | d :d }

1. Peas - ant, at thy win - dow weav - ing,
 2. Dost thou weave a sto - ry dai - ly,
 3. Then no long - er poor and lone - ly,
 4. Peas - ant, at thy win - dow weav - ing,



{ m :— .m | m .d' :t .l | se :m ll :— }
 { m :r | d .m :r .d | m :— .r | d :— }

Art thou weav - ing wish - es too?
 Peo - pled with a fai - ry throng?
 But a might - y farm - er thou;
 Weave a web_ of wish - es too;



{ d' :— .d' | r' :t | s :l .s | m' :d' }
 { m :— .m | f :r | r :f | m :m }

Webs of hope or webs of griev - ing,
 Through the bar - ley, wav - ing gai - ly,
 Born to serve thy plea - sure on - ly,
 Sent to cheer life's hours of griev - ing



{ t :l | s e .m :ba .se | l :— | l :— }
 { f :f | m .m :r .r | d :r | d :— }

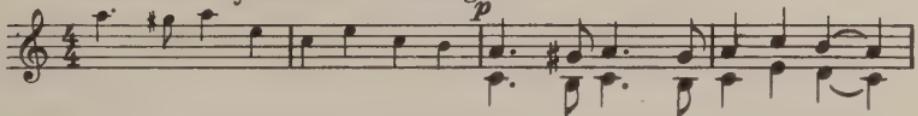
Are they bright, or sad of hue?
 Do thy lost ones march a - long?
 Ma - ny serfs be - fore thee bow.
 Are the dreams that ne'er come true.

57. Cossack's Love Song

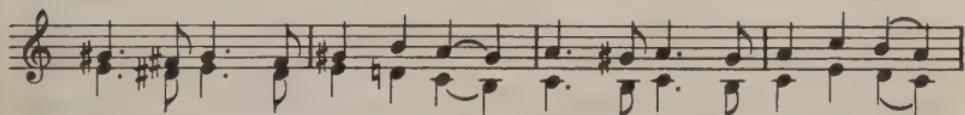
F.H.

Folk Song from Little Russia

Rather slowly and with feeling M. = 84

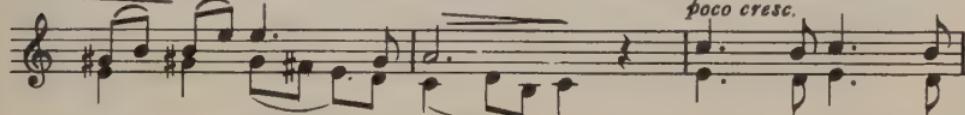


1. Leav - ing home and love and friends,
 2. Ten - der-ly the Cossack speaks,

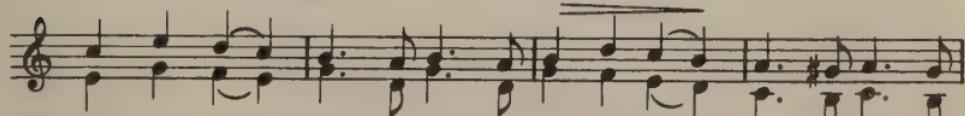


To the war the Cos-sack flies, "Come, my gal - lant steed," he cries,
 "Can my heart for - get its own; All the glo - ry that I seek

poco cresc.



"Yon - der for - tune lies." Love - ly Min - ka
 Is for you a - lone." Love - ly Min - ka



proud must be, Yet her pret - ty eyes are wet, "When so far a -
 smiles to hear, "There is naught I want but you, There is no - thing



way," sighs she, "Will your heart for - get?"
 I shall fear, If your heart is true?"

58. A Song of Mexico

F.H.

Mexican

In march time, but somewhat lightly $M.=116$

mf

Key E \flat { ,s, :t, ,d | r , ,t, :r , ,m | f , ,r, :f , ,s | l , ,s :f , ,m | ,s, :d , ,r }1. We claim a
2. We hold with

{ m : - ,r l m ,f : s ,l | l : - ,s .f ,m l r , ,s, :d , ,r }
 { d : - ,t, l d , ,r : m ,f f : - ,m x ,d l t, ,s, :l, ,t, }
 sto - ry old as an - cient E - gypt, No po - et's
 pride our for - ests vast and sha - dy, In Na - ture's



{ m : - .s l f e .s : l .s | r : - .f ,m l r , ,s, :d , ,r }
 { d : - .m l r e .m : f .m t i : - .x ,d l t, ,s, :l, ,t, }
 pen can com - pass its ro - mance, Our south - ern
 gifts our land the rest out - vies, Its har - vests



{ m : - .r l d .d' : d' .t | d' : - l l .l : f .r }
 { d : - .t, l d .r ; m .s l : - l f .d : l, .d }
 land has known the pangs of bat - tle, The feast of
 rich - er than all o - ther har - vests, Its hea - vens

m :—.s lfe .,s :f ..r | d :— | .,s :l ..s |
 d :—.m lre .,m :r ..t, | d :— | .,m :f ..m |
 beau ty and the mystic dance. _____ So wide, so
 blu er than all o ther skies. _____ Oh, hearts be

(3) | (3) |
 s :—.f ar lt, .,s :l ..t | d' :— | s ..d':r ..d' |
 m :—.r at, ls, .,f :f ..f | m :— | m ..m :f ..m |
 free the land that lies a-round us, No nar-row
 true, the chain that galled is bro ken, Be ours to

(3) | (3) |
 d' :t lt d' at d' :t d' | s :— m .,s :s ..fe |
 l :s ls f' s :l s f' | m :— ld .,m m ..re |
 aims shall sat - is - fy us here; _____ Un-tam'd and
 keep our re - cords bright and clear; _____ To heav'n a -

(3) | (3) |
 s :—.m m f' s :s d' at | d' :— | ll ..l :f ..r |
 m :—.d d' or m m f' s | l :— | lf ..f :r ..t, |
 free the world has ev - er found us; Our foes may
 bove our so - lemn vow be spo - ken- The foe may

m :—.s lfe .,s :f ..r | d :— | .,s :l ..s |
 d :—.m lre .,m :r ..t, | d :— | .,m :f ..m |
 fear us, we have naught to fear. _____
 fear us, we will nev - er fear. _____

59. An Italian Barcarolla

F.H.

P. GUGLIELMO

With gentle rocking movement M. $\text{d} = 60$

Key A♭ { :s | m:f m:r:d | s;—:m | s, :—:— | r :—:— | d :—:— | :—:— | :—:— | :—:— | :—:— | :—:— | :—:— | :—:— | }

sail-ing, —
dream-ing, —

{ :m | s, :—:m | s, :—:m | f m:r :— | :— :r | s, :— :r | s, :— :r | :—:—:— | :—:—:— | :—:—:— | }

1. A-cross the wa - ters sail - ing, When sun - set lights are
2. A-cross the wa - ters dream - ing, When stars a - bove arepal-ing, —
gleaming, —ei - ty, —
sha-dow, —

{ :m.r:d :— | :— :— :m | s :— :de | r :— :f | m.r:d :— | :— :m | :—:—:— | :—:—:— | :—:—:— | }

pal - ing, Come, leave the sha - dow'd ei - ty, And
gleam - ing, Then day seems but a sha - dow, And

{ s :—:de | r :—:f | m :—:— | r :d :t, | l, :—:l, | d :t, l, | m :—:— | :—:— | }

sail with me a - way_ O'er the blue and tran-quil bay.
night a - lone is true_ As we sail a - cross the blue.

No restless tread,
Yon sil-ver strand,
a tempo

no sound to dread,
Love's fai-ry-land,

On-ly the rip-pling
Brighter than a - ny

{m.f.m:r :s, l'r :--: | r.m.r:d :s, l'd :--: | t, :r :f ll :--:s
: : ls, l, t, l, :s, | s, :--: ls, l, t, l, :s, | s, :t, :r lf :--:m
No restless tread, no sound to dread, the rip-pling
Yon sil-ver strand, Love's fai-ry-land, than a - ny

tide be-low,
we have known,

Here we for-get
Sail-ing a-way

pain and re-gret,
o - ver the bay,

{fe:s :m ld :--: | m.f.m:r :s, l'r :--: | r.m.r:d :s, l'd :--:
re:m :d ld :t, l, : : ls, l, t, l, :s, | s, :--: ls, l, t, l, :s,
tide be-low,
we have known,

Here we for-get
Sail-ing a-way

pain and re-
o - ver the

As o'er the blue waves we go,
Then is the dream-world our own,

{l, :r :d lt, s, :m :--:r | d :--: | m, x :d :m | s :f :m | r :f :--:m
f, :--:m, | r, :s, :f, m, :--: | s, l, f, :m, :s, | t, :l, :s, | f, :l, :--:s,
gret, the blue waves we go,
bay, the dream-world our own,

mp
cresc.
As o'er danc - ing waves we
Then the dream-world is — our

{m, r :d :--: ls, :--: | s, :--: ls :--: | d :--: | :--: | :--: | :
s, l, f, :m, :--: | s, l, f, :m, :s, | f, :--:s, | l, s, l, t, | d :--: | :--: | :--: | :
go, — o'er — blue — waves — go. —
own, — is — all — our — own. —

60. The Vesuvian Shore

F.H.

Folk Song of Naples

With graceful movement M. c. - 66

Key D. { s' | l' : - : s' | f' : - : m' | r' : - : d' | t : - : l | s : - : f | m : - : r | d : - : - : }

{ s | l : - : s fe : - : s | t : - : l f : - : | r : m : f ll : - : s }
 { m f : - : m l r : - : m s : - : f l r : - : | t, id : r f : - : f }

1. With green and pur - ple sea - weed Deck'd are thy shores at
2. So strange thy mys - tic beau - ty - White-pebbled beach a -
3. There frowns thy might - y moun - tain, Tell-ing its tra - gic

{ s : - : - l m : - : s | l : - : s fe : - : s | t : - : l f : - : }

morn - ing, When crys - tal light of dawn - ing
 glit - ter, 'Mid tracts of la - va lit - ter,
 sto - ry, While Na - ples in its glo - ry

Sweet fume - weed, fig, and
 While 'mid the o - le -
 And Is - chi-a and

{ r : m : f ll : - : s | d : - : l : - : m | f : - : m l r e : - : m }

Shines o'er the a - zure sea. _____
 Gleam-ing so som - bre - ly. _____
 Ris - es from out the sea. _____

rose - ma - ry, Sweet fume - weed, fig, and rose - ma - ry,
an - - ders, While 'mid the o - - le - an - - ders,
Ca - pr - i, And Is - chi - a and Ca - pr - i,

Ah!

Each
The
In

The musical score consists of two staves. The top staff is for the piano, showing a series of chords and a bass line. The bottom staff is for the voice, with lyrics in a 2/4 time signature. The lyrics are: "t : l is f : m ir | re : : m fr : : d | r : : r lt : : l", "r : if : m fr : d : t | d : : d ls : : - | r : : r ls : : f", "rug - ged creek a - born - ing.", "crest - ed hoop - oes twit - ter, twit - ter. It - a - ly, thou", and "beau - ty tow'r o'er thee, o'er thee." The vocal line includes several grace notes and a dynamic marking 'p'.

{ t : l is f : m : r | r : e : - : m f : r : - : d | r : - : r l : - : l
r : if : m r : d : t | d : - : d l : s : - : f | r : - : r l : - : f
 rug - ged creek a - dorn - ing.
 crest - ed hoop - oes twit - ter, twit - ter. It - a - ly, thou
 beau - ty tow'r o'er thee, o'er thee.

A musical score for 'Land of Mystery' in G major. The score consists of a treble clef, a key signature of one sharp, and a common time signature. The vocal line is in the soprano range, with lyrics including 'land of wonder, No land so fair, to me!' The piano accompaniment features a bass line and chords in the right hand. The vocal line includes a melodic line with eighth and sixteenth note patterns, and the piano part includes eighth-note chords and sustained notes.

land of won - der, No land so fair_ to me!

*Birds that frequent the Mediterranean shore.

61. In a Gondola

F.H.

Italian

Gaily, with much spirit M. $\text{♩}=104$

Key D. { ..,d :l .s | l :s | ..,d :l .s | l :s ||

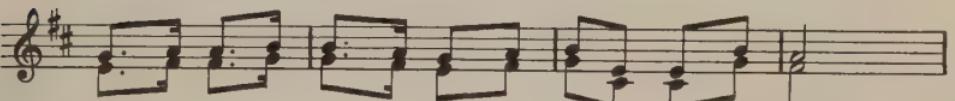
{ d' ..,t :l .s | l .t :d' .t | l :d' {
m ,s :f .m f .r :m .s f :m }1. When the days are gold - en and the clouds are
2. Then be - neath the wil - lows in a boat re -
3. Fra - grant o - range blos - soms in the breez - es{ t :f | t ..,l :s .f | s .l :t .l {
r :r | r ..,f :m .r | m .f :s .f }wing - ing I would be in Ven - ice where the
clin - ing, I should see the sun - light on the
sway - ing, Mer - ry, mer - ry min - strels on a{ s :t | l :m | d' ..,t :l .s {
f :r | m :d | m ,s :f .m }birds are sing - ing, Where the rose is
white peaks shin - ing, Time and fash - ion
ter - race play - ing, Eyes so bright - ly{ l .t :d' .t | l :d' | t :f {
f .r :m .s | f :m | r :r }grow - ing and the waves are flow - ing,
scorn - ing, id - ling all the morn - ing,
gleam - ing, col - ours gai - ly stream - ing,



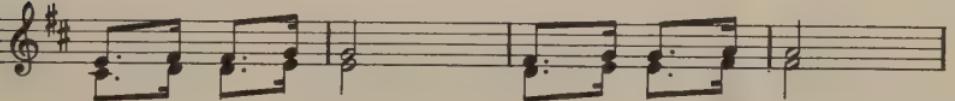
{ t ..l :s .f | s .l :t .l | s :t | l :m }
 { r ,f :m .r | m .f :s .f | f :r | m :d }
 In a pret - ty gon - do - la o'er wa - ters go - ing.
 In a pret - ty gon - do - la with scar - let awn - ing.
 In a pret - ty gon - do - la o'er wa - ters dream - ing.



{ r ..m :m ..f | f :— | m ..f :f ..s | s :— }
 { t, ..d :d ..r | r :— | d ..r :r ..m | m :— }
 Come, and let us go Where the wa - ters flow,



{ f ..s :s ..l | l ..s :f .s | l .r :r .l | s :— }
 { r ..m :m ..f | f ..m :r .m | f .t, :t, .f | m :— }
 Where the lan - tern lights are gleam - ing In the boats be - low;



{ r ..m :m ..f | f :— | m ..f :f ..s | s :— }
 { t, ..d :d ..r | r :— | d ..r :r ..m | m :— }
 Thro' the e - ven - fall Floats the rhyth - mic call,

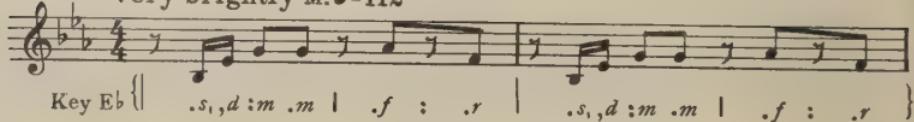


{ f ..s :s ..l | l ..s :f .d' | t ..l :t .s | d' :— }
 { r ..m :m ..f | f ..m :r .m | f ..d :r .t, | d :— }
 "Come, it is the hour for dream - ing, Gen - tly, boat - man, row!"

62. Marianina

F.H.

Italian

Very brightly M. $\text{♩} = 112$ 

{s :— .m ll .l :s .s | f :— .r lt, : }
 {m :— .d lf .f :m .m | r :— .t, ls, : }
 1. O'er the ocean flies a mer - ry fay,
 2. O'er the fields she pass - es to and fro,
 3. O'er the moun-tains when the day is done,

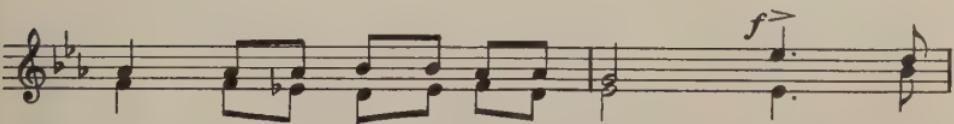
{l :— .f lt .t :l .l | s :— .m ld : }
 {f :— .r ls .s :f .f | m :— .d ld : }
 Soft her wings are as a cloud of day,
 By the corn-stalks stand-ing row by row,
 When the clouds are gath'-ring o'er the sun,

{s :— .m ll .l :s .s | f :— .r lt, : : }
 {m :— .d lf .f :m .m | r :— .t, ls, : : }
 As she pass - es all the blue waves say:
 Pop - pies whis-per as they see her go:
 While they, weep-ing, whis-per one by one-



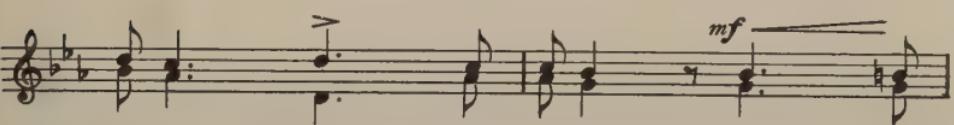
{1 :—.f It .t :l .l | s :s .s ll .l :s .s }
 {f :—.r ls .s :f .f | m :m .r ld .r m .de }

"Ma - ria-ni-na, do not roam, Whith-er, whith-er is your
 "Ma - ria-ni-na, lit-tle friend, Whither would your foot-steps
 "Ma - ria-ni-na, come a - gain, We have tried to dance in



{f :f .f ls .s :f .f | m :— ld' :— .t }
 {r :r .d lt .d :r .t d :— ld :— .s }

home? Come and turn us in - to foam, Ma - ria -
 wend? Come and teach us how to bend, Ma - ria -
 vain. Come and turn us in - to rain, Ma - ria -



{t .l :— lt :— .l | l .s :— . ls :— .se }
 {s .f :— lt .f :— f .m :— . m :— .m }

ni - na, Ma - ria - ni - na, Come, 0
 ni - na, Ma - ria - ni - na, Come, 0
 ni - na, Ma - ria - ni - na, Come, 0



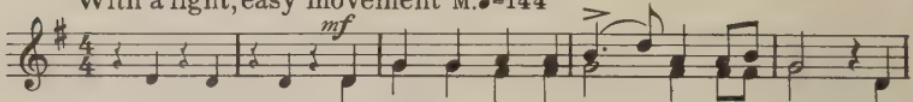
{t :— .l ls .s :f .r | d :— | : ||
 {f :— .f lm .m :r .t d :— | : ||

come, and turn us in - to foam!"
 come, and teach us how to bend."
 come, and turn us in - to rain."

63. Madeline

Folk Song of Venice

With a light, easy movement M. = 144



Key G. { :s, | :s, | :s, | :s, | d :d | r :r | \overline{m} :-s | r :r.m | d :- | :s, |
 : | : | : | : | d :d | l t, :t, | d :- | l t, :t, t, | d :- | l t, :t, t, | d :- | :s, |

1. Our ship is light-ly bound - ing, Ma-de-line, The
 2. When high the waves are roll - ing, Ma-de-line, When
 3. When o'er the swell-ing o - cean, Ma-de-line, I



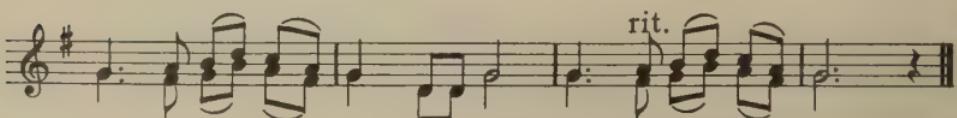
{ d :d | r :r | \overline{m} :-s | r :r.m | d :- | :s, | f :f | f :l.s |
 { d :d | l t, :t, | d :- | l t, :t, t, | d :- | :s, | r :r | l r :f.m |

mer - ry winds are sound - ing, Ma-de-line, The fad - ing shore is -
 loud the storm is howl - ing, Ma-de-line, O then, I'll think of -
 view with warm e - mo - tion, Ma-de-line, My own dear na - tive



{ s :- | :m.m | f .m :r .d | r :r.r | \overline{m} .r :d .t, | l d :d . |
 { m :- | :d.d | r .d :t, l, | l t, :t, t, | d .t, l, s, | l d :d . |

gone; Now the sun is shin-ing bright-ly, The wa-ters dancing light-ly,
 thee; When the bil-lows high are roar-ing, The dan-ger I am brav-ing,
 shore; To thy cot-tage beaming bright-ly I'll hast-en, tripping light-ly,



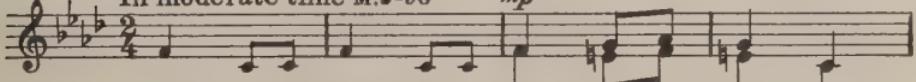
{ d :-r | \overline{m} .s :f .r | d :s, s, | l d :d : | d :-r | \overline{m} .s :f .r | d :- | : |
 { d :-t, | l d .m :r .t, | d :s, s, | l d :d : | d :-t, | l d .m :r .t, | d :- | : |

See the shore is — gone, Ma-de-line, See the shore is — gone.
 Then I'll think of — thee, Ma-de-line, Then I'll think of — thee.
 Hast - en back to — thee, Ma-de-line, Hast - en back to — thee.

64. The Savoyard

F.H.

Folk Song of Savoy

In moderate time M.=96 *mp*

Lah is E. { | l, :m, m, | l, :m, m, | l, :t, d | t, :m, }

1. Black - eyed Gian - net - ta,

2. Bring me a mar - mot

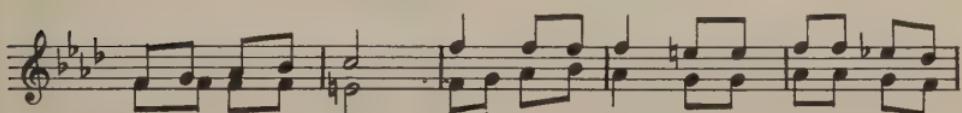
3. Then when we're rich - er

Will you dance with me? la-li-ret-ta,
 With a tail of brown, la-li-ret-ta,
 In the by - and - by la-li-ret-ta,



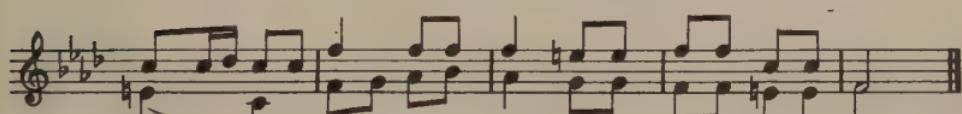
{ | l, .t, :d .l, | t, .t, d :t, .t, | l, :t, .d | t, :t, }

Will you dance with me? Black - eyed Gian - net - ta,
 With a tail of brown, Bring me a mar - mot
 In the by - and - by, Then when we're rich - er



{ | l, .t, :d .r | m :— | l, :l .l | l, :se .se | l .l :s .f }

Will you dance with me? Nay, lit-tle bro-ther, For I must toil for
 With a tail of brown, Then we'll go danc-ing, For "pa-ga" in the
 In the by - and - by, Thou shalt sell mel - ons Down in the "Pa-lu-



{ | m .m, f :m .m | l :l .l | l :se .se | l .l :m .m | l, :— |

thee, la-li-ret-ta, Nay, lit-tle bro-ther, For I must toil for thee.

town, la-li-ret-ta, Then we'll go danc-ing, For "pa-ga" in the town.

di," la-li-ret-ta, Thou shalt sell mel - ons Down in the "Pa-lu-di"

65. Naples

A.J. FOXWELL

Neapolitan

Allegretto M. d. - 80

Lah is E. { 2 meas. Instrumental r' em'r' it :r' | d' c' r' d' b :d' | t c' d' t :m :t | :d :r | m :--.re :m | m :--.re :m | :m :-- | :m :d | :l, :t, | d :--.t, :d | d :--.t, :d | d :d :-- | :d :l, }

1. Would you like a life joy - ous-ly flow-ing ____ Like a
 2. Come to Na - ples, and lo! all the wor - ry ____ That was
 3. 'Tis in Na - ples that life is made plea-sant ____ By all

{ r :t, :d | r :m :r | d :-- : | :d :r | se, :se, :l, | lse, :se, :se, | l, :-- : | :l, :t, }

stream that is glid - ing a - long, Where the
 hang - ing like mist in the mind, Will be
 gifts that the heart can de - sire, And we

{ m :re :m | l :t a :l | s :f :-- | :r :f | d :t, :d | lde :de :de | r :r :-- | :t, :l, }

sun - light a - bove it is glow - ing, And the
 driv - en a - way in a hur - ry, Leav - ing
 find such a charm in the pre - sent That the

{ m :d :m | l :t, :d | l, :-- : | :m :f | se, :se, :se, | l :m, :m, | l, :-- : | :d :d }

air is re - sound - ing with song? Would you
 hap - pi - ness on - ly be - hind; Laz - za -
 fu - ture no . wish can in - spire; So we

Like to have moments of pleasure,
that lounge at the fountain,
laugh and we sing and we chat-ter,
As the

cresc.

Melt - ing in hours of de - light, _____ While the
sing - ing the songs of the sea, _____ Mer - ry
min - utes roll swift - ly a - way, _____ And to

ff

Time by en - joy - ment you mea - sure, _____ And are
maid - ens, who dance on the moun - tain, _____ All in
us there seems lit - tle the mat - ter, _____ If we

Gai - ly borne on in its flight?
"tak - ing things ea - sy" a - gree!
can but be hap - py to - day!

66. Fairy Night

F.H.

Folk Song of Lombardy

In Gavotte time, very daintily M. 120

2

Key E. { 1 | 2 meas. Instrumental | r . :f . | r . :s . | m :— | — ||

mp

{:f . m | r . :f . | r . :f . | m . s :f e . s | m :f . m |

{:d . d | t . :r . | t . :r . | d . m :r e . m | d :d . d |

Fai-ry Night her barque is sail - ing, And the

{r . :f . | r . :f . | m . s :f e . s | m :r . d |

{t . :r . | t . :r . | d . m :r e . m | d :t . d |

shore in mist is pal - ing, But each

{l :l | l t . s f | m . :s | l s f . m |

{f :f | f s f . m | d . :m | l m f m :r . d |

lamp that soft - ly gleams Shall light — for

rall. a tempo

{r . :f . | r . :s | m :— | :f . m |

{t . :r . | t . :t | d :— | :d . d |

us the gate of dreams. Rip - pling

{ r. if. Ir. if. | m. s. fe. s lm if m | r. if. Ir. if. }
 { t. i. r. It. ir. | d. m. re. m ld id d | t. i. r. It. ir. }
 waves shall sing the mea - sure Of a song as glad as

{ m. s. fe. s lm :r. d | l :l l t1: s. f | m :s ls ls if . m }
 { d. m. re. m ld :t. d | f :f f sf :m. r | d :m lm fm :r. d }
 day, By the wil - low - shad - ed bay - We will

rall. a tempo cresc.
 { r. if. Ir. :s | m :— | :m ,f | s :s ls :se }
 { t. i. r. It. :t. | d :— | ;d ,r m :m lm :m }
 sail and sail a - way. Fai - ry Night has balm un -

dim. cresc.
 { l :l l t1: s. f | m :s. Ir. :s. | m :— | :m ,f }
 { f :f f sf :m. r | d :d. It. :t. | d :— | :d ,r }
 fail - ing, She will give us smiles for sighs, Sail-ing

poco rit. *mf* a tempo
 { s :s ls :se | l :— l r' ,d :d' t d | s :f ,m Ir . ,r :s ,s }
 { m :m lm :m f :— lf ,l l :s f | m :r ,d It. ,t. :t. ,t. }
 'neath the sha-dow'd skies, All— her— songs, all her songs are lul-la-

{ d :— | :f .m | r . :f . lr . :f . | m .s :fe.s lm :f .m }
 { d :— | :d .d | t .:r . lt .:r . | d .m :re.m ld :d .d }
 bies, Come, Ro-si-na, stars are gleam-ing, Let us

{ r . :f . lr . :f . | m .s :fe.s lm :r .d | l :l l ¹:s .f }
 { t .:r . lt .:r . | d .m :re.m ld :t .d f :f f ²:m .r }
 sail and sail a-way, Leaving all the cares of

{ m :s ls ¹:f .m | r . :f . lr . :s . | d :— | : }
 { d :m lm ²:r .d | t .:r . lt .:t . | d :— | :f .m }
 day, O'er the blue and star-lit bay, Come, Ro-

Ro - si - na, Ro - si -
 { r . :f . lr . if . | m :— ld :r .d | t .:r . lt .:r . }
 si - na, stars are gleam-ing, Let us sail, and sail a -

na.
 way, and sail a-way.

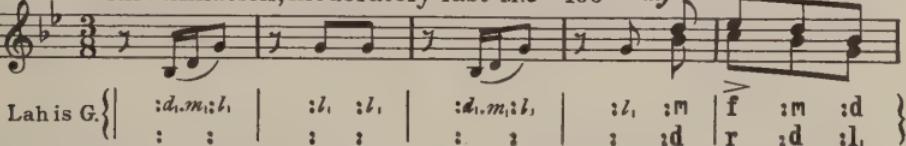
67. The Blue Grotto*

F.H.

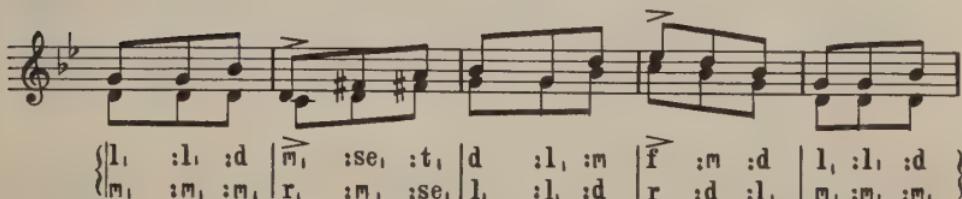
Romanescan Folk Song

With animation, moderately fast M. $\text{♩} = 100$

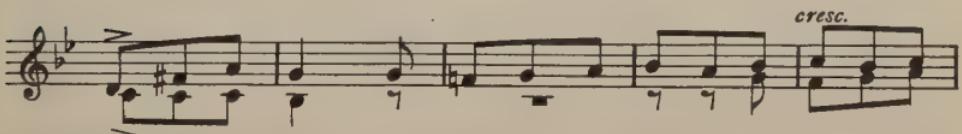
mf



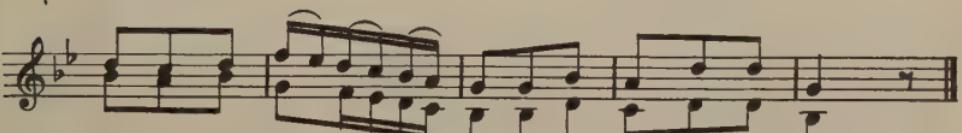
1. No north wind is
2. By ships gay and
3. No sky of our



blow-ing, So let us be go-ing The Grot-to Az-zur-ra To
queen-ly Our boat glides se-rene-ly, By cliff and by hol-low To
dream-ing, No lake soft-ly gleam-ing Can mir-ror its glo-ry So



vis-it a-while; The hand must be rea-dy, The eye must be
An-a Cap-ri; The rocks part a-sun-der, And then, to our
won-drous, so rare; Like sap-phi-re it shimmers, It glit-ters, it



stea-dy, Ere vi-sion so love-ly The heart can be-guile.
won-der, The air turns to a-zure, To sap-phi-re the sea.
glimmers, The Grot-to Az-zur-ra, 'Tis fai-ry-land there.

68. Angiolina

F.H.

Italian Popular Song

Moderato, with feeling M. $\text{♩} = 138$

Lah is E. { m :— :z | m :— :— | m :— :z | m :— :— |

1. Since thy charms have proved my un - do - ing, —
 2. Though I lack of for - tune and plea - sure, —
 3. But if naught in me can de - light thee, —

— :se, :l, | t, :— :m, | t, :— :m, | d :l, :— {
 — :m, :l, | se, :— :m, | se, :— :m, | l, :l, :— {
 — Gen - tle maid - en, hear my woo - ing; —
 — If a true heart counts as trea - sure, —
 — With no luke - warm vows re - quite me, —

— :m :l | se :— :f | m :— :r | t,d :l, :— {
 — :d :l, | t, :— :l, | se, :— :t, | t,d :l, :— {
 — Else this swain, his fol - ly rue - ing, —
 — If my wealth by love you mea - sure —
 — Say me nay, but nev - er slight me, —

— :se, :l, | t, :— :t, | m :— :m | l, :— :— {
 — :m, :l, | l, :— :l, | se, :— :se, | l, :— :— {
 — From thy pre - sence now must flee. —
 — I am not un - wor - thy thee. —
 — Bet - ter death than ty - ran - ny. —

An - - - - - gio - li - - - - -

{ - : : | m : - : - | - : - : m | m : - : l |
 - : se, l, t, : - : m, t, : m, t, t, d, l, : - - - - -
 - An - gio - li - na, An - gio - li - net - ta, - - - - -

na, An - gio - li - na sen - ti a me, - - - - -

{ m : r : d | t, : - : t, | m : - .r : d .t, | d : - : - |
 - : se, l, t, : - : t, | se, : - .t, l, se, l, : - : - - - - -
 - An - gio - li - na sen - ti a me, - - - - -

An - - - - - gio - li - - - - -

{ - : : | m : - : - | - : - : m | m : - : l |
 - : r : d | d .t, : m, : - | t, : m, t, t, d, l, : - - - - -
 - An - gio - li - na, An - gio - li - net - ta, - - - - -

na, An - gio - li - na, sen - ti a me.

{ m : r : d | t, : s : - .f | m : - : d , t, | l, : - : - |
 - : se, l, t, : - : l, | se, : - : se, se, l, : - : - - - - -
 - An - gio - li - na, sen - ti a me.

D. S. vs. 2, 3.

{ - : : | r : - : - | m, : d : - .t, | l, : - : - |

69. Peppinetta

F. H.

Folk Song of Milan

Brightly, not too fast M. ♩ = 92

mJ

Key F. $\left\{ \begin{array}{l} \text{d} : - : \text{m} : - : \text{d} : - : \text{d} : \text{d} : \text{d} : \text{d} \\ \text{d} : - : \text{d} : - : \text{d} : \text{d} : \text{d} : \text{d} \\ \text{d} : - : \text{d} : - : \text{d} : \text{d} : \text{d} : \text{d} \end{array} \right\}$

1. Merry and sweet is Pep-pi-net-ta, Ca-rol-ling
2. All the day long for co-ral toiling, Poor is her

1. Merry and sweet is Pep-pi-net-ta, Ca-rol-ling
2. All the day long for co - ral toiling, Poor is her

{| l :-:l |d|:t :l | s :-:-| -s :s | s :-:f | l :s :f | f :-:m | s :fe :s |
 f :-:f | l :s :f | m :-:-| -m :m | m :-:r | f :m :r | r :-:d | m :re :m |}

all the long day through, — La la lie - ra, la la la lie - ra, la la la
home be-side the sea, — La la lie - ra, la la la lie - ra, la la la

|| t : l : s | f : m : r | m : - - - : s : s | s : - : f | l : s : f | f : - : m | s : f e : s ||

la la la la la la la! _____ La la lie - ra, la la la lie - ra, la la la
la la la la la la la! _____ La la lie - ra, la la la lie - ra, la la la

{ t :l :s lf :m :r | d :--:ls :s :s | fe :--:fe lf :f :f
 s :f :m lr :d :t, | d :--:lm :m :m | re :--:re lr :r :r
 la la la la la la la! Down by the shore at sun-down I
 la la la la la la la! Yet ne'er a frown her sweet face is }

$\{ \begin{array}{l|l|l|l} m & := & m & lma : ma : ma \\ \hline d & := & d & ld : d : d \end{array} \mid r & := & r & ls : s : s \\ t & := & t & lt : t : t \\ t & := & t & lt : t : t \end{array} \mid m & := & ls & : s : s \} \quad \{ \begin{array}{l|l|l|l} m & := & ls & : s : s \\ \hline d & := & l m & : s : s \end{array}$

met her, Washing her nets, as fish-er-girls do, Down by the
spoil - ing, Fair as a flow'r, con-tent-ed is she, Yet ne'er a

{ fe :- : fe lf : f : f | m :- : m ma : ma : ma | r :- : r lr : m : fe }
 { re :- : re lr : r : r | d :- : d ld : d : d | t, :- : t, ld : d : d }
 shore at sun-down I met her, Washing her nets, as fish-er-girls
 frown her sweet face is spoil - ing, Fair as a flow'r, con-tent-ed is

rit.

{ s : - : - | - : - : - | - : - : - | - : - : - ls : s | s : - : f ll : s : f }
 { t, : - : - | t, : - : - | d : - : d | de : - : - r : - : - | m : - : m | m : - : r lf : m : r }
 do, as fish - er - girls do. La la lie - ra, la la la
 she, con - tent - ed is she. La la lie - ra, la la la

{ f : - : m ls : fe : s | t : l : s lf : m : r | m : - : - : s : s | s : - : f ll : s : f }
 { r : - : d lm : re : m s : f : m lr : d : t, d : - : - : m : m | m : - : r lf : m : r }
 lie - ra, la la la la la la la la! La la lie - ra, la la la

{ f : - : m ls : fe : s | t : l : s lf : m : r | d : - : - : - : | d : : s ls : : s }
 { r : - : d lm : re : m s : f : m lr : d : t, d : - : - : - : | d : : f lm : : f }
 lie - ra, la la la la la la la la! la la la la

{ s : : s ls : : s | d' : - : - : - : - : - : : | : : | : : | : : | : : }
 { m : : f lm : : f | m : - : - : - : - : - : : | : : | : : | : : | : : }
 la la la la la!

70. The tuneful guitar

F. H.

Folk Song of Rome

Very gaily $\text{d.} = 88$

Key B♭ { :s, :s, | .s₂ :d, .m, :s, || :s, :s, | s, :— :s, }

1. If his
2. If his
3. If his

{ d :d :d | t, :l, :t, | d :— :s, | :s, :s, }

{ m, :m, :m, | f, :f, :f, | m, :— :m, | :m, :m, }

heart is as light as his mea - sure, Then his
dreams are as gay as his stream - ers, He must
soul is as great as his sto - ry, He is

{ l, :— :l, | t, :l, :t, | d :— :s, | :s, :s, }

{ f, :— :f, | f, :f, :f, | m, :— :m, | :s, :s, }

life is no - thing but plea - sure, All the
be the gay - est of dream - ers, Tho' his
all for love and for glo - ry, But in

{ f :— :r | r :— :f | m :— :d | :d :m }

{ l, :— :f, | f, :— :l, | s, :— :m, | :m, :s, }

day his tunes he'll tin - kle, While his
coat is old and tat - tered, Does he
spite of red and yel - low, He is

|| r : - : t, | r : d : l, | t, . l, : s, : - : l, : t, : l, ||
 || t, : - : s, | l f e, : - : f e, | s, : s, : - : l l, : s, : f, ||
 mer - ry black eyes twin - kle.
 look as though it mat - tered? Dzoo na na
 but a hum - ble fel - low.

|| s, : - : - | l d : t, : l, | s, : - : - | l d : d : d ||
 || m, : - : - | l l, : s, : f, | m, : - : - | l m, : m, : m, ||
 na! Dzoo na na na! Sweet is the

|| r : m : r | t, : l, : t, | d : - : - | l d : t, : l, ||
 || f, : s, : f, | r, : r, : f, | m, : - : - | l l, : s, : f, ||
 song of the tune - ful gui - tar. Dzoo na na

|| s, : - : - | l d : t, : l, | s, : - : - | l d : d : d | r : m : r | t, : l, : t, ||
 || m, : - : - | l l, : s, : f, | m, : - : - | l m, : m, : m, | f, : s, : f, | r, : r, : f, ||
 na! Dzoo na na na! Sweet is the song of the tune-ful gui -

1 D.S. vs. 2,3. 2

|| d : - : - | - : - : - | d : - : - | - : - : - | - : - : - | - : - : - ||
 || m, : - : - | - : - : - | m, : - : - | - : - : - | - : - : - | - : - : - ||
 tar. tar. _____

71. Santa Lucia

F.H.

Folk Song of Naples

With a good swing, very brightly M. $\text{♪} = 144$

2

Key D. { 2 meas. Instrumental | r^2 . t^1 ; t^1 . s^1 : t^1 . r^2 | d^2 : d^2 :— }

mf

{ $s : s : - .d^1$ | $d^1 .t : t : -$ | $f : f : - .l$ | $l .s : s : -$ }
 { $m : m : - .m$ | $m .r : r : -$ | $r : r : - .f$ | $f .m : m : -$ }

1. Moon-light so sweet and pale, From hea - ven fall - ing,
 2. Soft winds that come and go, Cool - ness are bring-ing,
 3. O joy to lie at rest Drift - ing and dream-ing,

{ $m : l : s$ | $s .fe : f : -$ | $f : m : r$ | $l : s : -$ }
 { $d : f : m$ | $m .re : r : -$ | $r : d : t$ | $f : m : -$ }

Wave - lets that mur - mur low, To us are call - ing;
 Bear - ing on gen - tle wings Ech - oes of sing - ing;
 On o - cean's peaceful breast, 'Neath moonlight gleam-ing;

{ $s : s : - .d^1$ | $d^1 .t : t : -$ | $f : f : - .l$ | $l .s : s : -$ }
 { $m : m : - .m$ | $m .r : r : -$ | $r : r : - .f$ | $f .m : m : -$ }

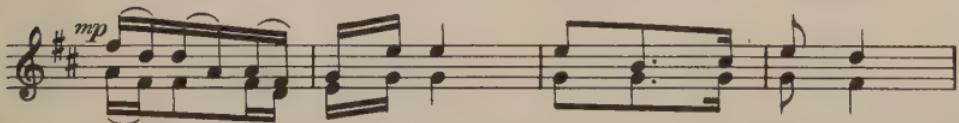
White is the summer night, Wave - lets are sil - ver bright,
 Waits the light boat for thee, Float o'er the waves with me,
 Bride of the summer sea - Na - ples, thy child to be,



{ m :l :s | s .fe :f :— | f :m :r | l :s :— }
 { d :f :m | m .re :r :— | r :d :t, | f :m :— }
 San - ta Lu - ci - a, San - ta Lu - ci - a,
 San - ta Lu - ci - a, San - ta Lu - ci - a,
 San - ta Lu - ci - a, San - ta Lu - ci - a,



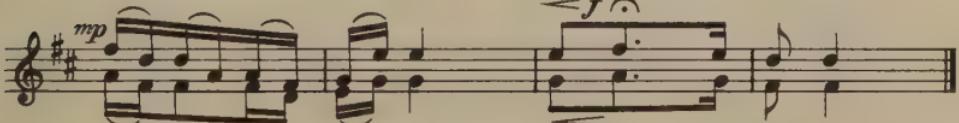
{ m' :r' :d' | t .l :r' :— | r' :d' :l | fe .s :d' :— }
 { d' :t :l | s .f :f :— | t :l :f | re .m :m :— }
 Moon - light so sweet and pale, From hea - ven fall - ing,
 Soft winds that come and go, Cool - ness are bring - ing,
 O joy to lie at rest, Drift - ing and dream - ing,



{ m' .d' :d' .s :s .m | f .r' :r' :— | r' :l :— .t | r' :d' :— }
 { s .m :m :m .d | r .f :f :— | f :f :— .f | f :m :— }
 Wave - lets that mur - mur low, To us are call - ing:
 Bear - ing on gen - tle wings Ech - oes of sing - ing,
 On o - cean's peaceful breast, 'Neath moon - light gleam - ing,



{ m' :r' :d' | t .l :r' :— | r' :d' :l | fe .s :d' :— }
 { d' :t :l | s .f :f :— | t :l :f | re .m :m :— }
 White is the summer night, Wave - lets are sil - ver bright,
 Waits the bright boat for thee, Float o'er the waves with me,
 Bride of the summer sea, Na - ples, thy child to be,

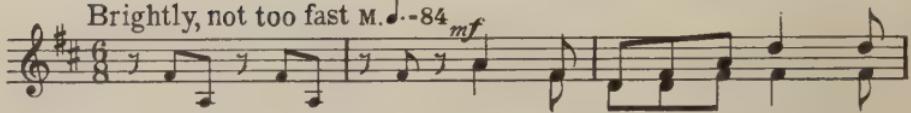


{ m' .d' :d' .s :s .m | f .r' :r' :— | r' :m' :— .r' | d' :d' :— }
 { s .m :m :m .d | r .f :f :— | f :s :— .f | m :m :— }
 San - ta Lu - ci - a, San - ta Lu - ci - a.

72. Christmas in Rome

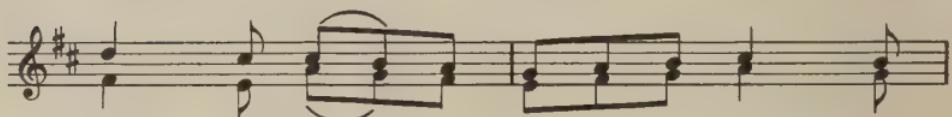
F.H.

Romanescan Folk Song

Brightly, not too fast M. $\text{d} = 84$ *mf*

Key D. { :m :s, | :m :s, | :m : | s :— :m | d :m :s | d' :— :d' |
 : : | : : | : : | : : | : : | : : | : : | : : }

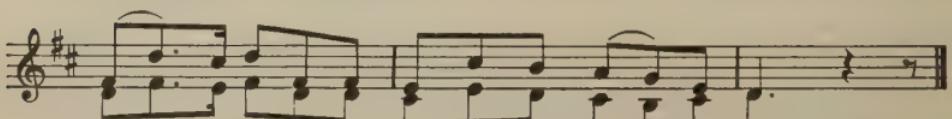
1. Mo - ther, mo - ther, with - out the
 2. Mo - ther, mo - ther, pray give me
 3. Mo - ther, mo - ther, now light the



{d' :— :t | t :l :s | f :s :l | t :— :l |
 {m :— :r | s :f :m | r :m :f | s :— :f |
 case - ment, Hark, sweet mu - sic comes drift - ing
 sol - di, The No - ve - na they play for
 can - dles, It is Christ - mas, be mer - ry



{s :— :m | :s :s | f :r' :— :de' | r' :f :f |
 {m :— :d | :m :m | r :f :— :m | f :r :r |
 through! Piu - riu - ri ____ ri ri! piu - riu -
 you! Piu - riu - ri ____ ri ri! piu - riu -
 too! Piu - riu - ri ____ ri ri! piu - riu -



{m :d' :— :t | d' :m :m | r :t :l | s :f :r | d :— :— | : : |
 {d :m :— :r | m :d :d | t :r :d | t :l :t | d :— :— | : : |
 ri ____ ri ri! The Zam-pog-na comes drift - ing through!
 ri ____ ri ri! The No - ve - na they play for you!
 ri ____ ri ri! It is Christ - mas, be mer - ry too!

*The Zampogna (or bagpipe) is played at Christmas by wandering minstrels, who for a few soldi perform a Novena in front of the little shrines which are kept sacred in every Romanescan household.



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